1961

The Minor Characters in Spenser's 'Faerie Queene'.

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THE MINOR CHARACTERS IN SPENSER'S FAERIE QUEENE

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of English

by
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August, 1961

ACKNOWLEDGEMENT

The author deeply appreciates the help and encouragement of Professor Waldo F. McNeir, under whom this study began, and Professor Esmond L. Marilla, under whom it was completed. Thanks are also due to Professors Nathaniel M. Caffee and Lewis P. Simpson for reading the study and for their helpful suggestions. The author also wishes to express his thanks to Mrs. Magee for her patience with the typing and to Miss Ann Sheeler for her enlightening observations about the poem.

TABLE OF CONTENTS

ABSTRACT

Although Spenser's Faerie Queene has received a great deal of critical attention, most often the poem has been studied in terms of its allegorical implications, its structural form, and the portrayal of the major characters. The minor characters have never been studied in detail. This study attempts to establish their importance in the poem, to arrange them into groups on the basis of their functions, and to evaluate them as dramatic figures. The minor characters deserve serious attention because in many cases they are more realistically portrayed than are the major figures. In effect, all the heroes succeed in their endeavors; but the less invincible minor characters suffer the limitations of real flesh-and-blood people. Since they are not guaranteed success, many of them fail. Therefore, the real dramatic conflicts and tensions in the Faerie Queene often exist among the minor characters.

Of course, not all the minor characters in the Faerie Queene are of equal dramatic importance. As a rule, the minor antagonists are better drawn than the minor protagonists, because, unlike their epic predecessors in Tasso's Jerusalem Delivered and Ariosto's

Orlando Furioso, they represent the main obstacles which the heroes must face in the course of their quests. Yet even some of the antagonists, such as the hags, the foils, and the abstractions, are insignificant. However, the minor figures of other groups, like the seductresses, the seducers, and the brothers, are realistically delineated. In the persons of Radigund and Braggadochio the minor antagonists are represented by two of the outstanding figures in the poem. These two, better than any of the other minor characters, reveal Spenser's deftness in creating tragic and comic figures. Radigund, a truly noble Amazon, dies tragically at the hands of her rival, Britomart, after she has been betrayed by her trusted maid, Clorinda. And Braggadochio, a comic braggart, is really an ironic commentary on the heroes in the Faerie Queene, for the boaster imitates in a comic subplot many of the noble actions of the heroes in the main plot.

Although none of the minor protagonists are as successfully portrayed as Radigund and Braggadochio, some, such as Timias, Glauce, and Satyrane, are admirable dramatic figures. These characters represent, respectively, the three outstanding groups of protagonists: the lovers, the squires, and the savages.

The special advantage of analyzing the minor characters in the Faerie Queene by arranging them into groups

is that it permits a fuller appreciation of Spenser's dramatic skill. Each group, whether it be the abstractions, the seductresses, or the squires, reveals the poet's careful attention to the dramatic balance of themes, characters, and incidents. The entire cast of minor figures have real importance in that they serve to enhance the dramatic dimensions of the major figures; but even in their own right they deserve the special attention which this study attempts to give them.

CHAPTER I

PLOT AND CHARACTER IN THE EPICS OF ARIOSTO, TASSO, AND SPENSER

By its very nature a detailed study of Spenser's minor characters in the Faerie Queene becomes a many-sided endeavor. That is, the minor characters can neither be truly appreciated until they are seen in the light of their epic predecessors in Ariosto's Orlando Furioso and Tasso's Jerusalem Delivered, nor can they be effectively studied until they are seen in their proper relationships with the major characters, the plot, and the setting of the Faerie Queene. Quite obviously, a lengthy consideration of these two aspects could easily carry us far afield from the minor characters themselves. However, since such a consideration is necessary in order to furnish the proper background for this study, the purpose of this initial chapter will be to present these two aspects of Spenser's minor characters as briefly as possible.

Literature knows few such lengthy works as the Faerie Queene, Orlando Furioso, and Jerusalem Delivered. Yet if our purpose is only to furnish a background by attempting to determine how Spenser, Ariosto, and Tasso each handled what they shared in common, the dangers of digression may be less perilous. An examination of narrative technique

and characterization may reveal the basic dramatic virtues and artistic variations of each poet without minimizing the special merits of each poem and without losing sight of the fact that the minor characters in the Faerie Queene are our primary concern.

Spenser's literary relationships with both Ariosto and Tasso are perhaps best demonstrated by the fact that any lengthy study of the Faerie Queene will invariably include some observations about Orlando Furioso and Jerusalem Delivered. In his letter to Raleigh, Spenser himself avows his debt to them and to Homer, Virgil, and Aristotle for his portrait of Arthur. However, with too few exceptions, most critics limit their comments on the three poems to tracking down various characters and situations in the Faerie Queene to their sources in Orlando Furioso and Jerusalem Delivered. For example, one need only examine a few pages of the Spenser Variorum or glance through Dodge's long list of parallels which appears at the end of his standard article, "Spenser's Imitations from Ariosto," PMLA, XII, (1897), 151-204. The number of imitations is overwhelming.[1]

Certainly, the discovery of new sources for any great work of literature such as the Faerie Queene is a valuable contribution to scholarship. Yet, it must be remembered that the discovery of a new source is in itself incomplete. For if two or more poets write about essentially the same subject, as is often the case with Ariosto, Tasso, and

Spenser, then it is the task of the critic not only to be aware of the similarities but, even more important, to evaluate comparatively the special merits of the different treatments. It is the critical comparative analysis of the three poems which has been largely neglected.

Let us begin our discussion by a consideration of narrative technique - concentrating attention on the plot structure, the tone, and the setting used by the three poets.

The plot structure of the three poems is obviously different.[2] Orlando Furioso has a loose, complex unity; Jerusalem Delivered has a tight simple unity; and the Faerie Queene attempts a combination of the two. Orlando Furioso is a long sprawling poem which follows the separate yet related adventures of no fewer than ten major characters through a complex series of quests and sub-quests. The various threads of the narrative cross and recross as the different major characters meet and leave one another while pursuing their individual concerns. No one remains very long in one place before he or she is called away on some new adventure. Such interwoven narratives may at first create the impression of utter confusion; but if the reader is willing to exert the attention Ariosto demands, the complexity of the plot becomes less annoying; and it soon emerges as a very intricate and carefully organized structure. In addition to its length, perhaps the primary difficulty in following the action of Orlando

Furioso may be caused by Ariosto's practice of developing one narrative thread to a climax and then breaking it off abruptly in order to develop another thread to its climax, which in turn is brought to an end at still another. Hollywood uses the same technique with serials; but the serial follows a single narrative thread, whereas Ariosto's threads are almost countless. This habit of interrupting the narrative to gain suspense is Ariosto's most characteristic plot device, and it clearly distinguishes Orlando Furioso from Jerusalem Delivered.

Tasso's plot structure in Jerusalem Delivered is much simpler. There are fewer major characters, fewer narrative threads, and fewer episodes to entangle the reader. Whereas Ariosto constructed his plot around the adventures of his traveling heroes, Tasso organizes his plot around a situation or action which remains before the reader throughout the poem. The situation, of course, is the siege of Jerusalem; and though at times his heroes are separated from the army at Jerusalem, they are never away long enough or often enough for the reader to lose sight of the central situation.[3] Tasso begins his narrative at the beginning and carries the action along to its natural conclusion. There is not a single digression or episode which is not clearly and directly related to the siege of Jerusalem. In Orlando Furioso the connection between digressions and major narrative themes is often slight.[4]

Though Ariosto and Tasso differ in plot structure, at least they are consistent in the kind of unity they try to achieve; however, in the Faerie Queene Spenser attempts both kinds. Parts of the poem resemble Tasso's technique of tight simplicity, while others are intricately constructed in the manner of Ariosto. The first two books have the same kind of unity and compactness as Jerusalem Delivered; but from Book III on, Spenser turns more to the interrupted narrative technique which characterizes Orlando Furioso.[5] Though it is pure speculation, he may have been experimenting in the early books; but after Guyon destroyed the Bower of Bliss, he came to feel that the episodic nature and linear progression of the first two books restricted his more grandiose narrative ambitions and could easily become a monotonous litany of virtues complete in themselves and linked only by the presence of Arthur.[6] Such self-contained narrative units would be too limiting. Either the reader would lose sight of the general pattern of the work as a whole, which would lose significance and interest for the sake of the individual tales, as is the case in Boccaccio's Decameron; or the figure of Arthur with his quest to find Gloriana would become more interesting than the tales themselves, as is the case at times with certain of Chaucer's pilgrims and their tales.

In Ariosto and Tasso, Spenser had two different plot structures to choose from. Let us reexamine them in a

little more detail. As already pointed out, in Tasso the siege of Jerusalem is always present; even the digressions caused by Armida are closely tied in with it. It is the central focal point of the poem, and everything else is subordinate to it. But, we have observed, Ariosto shifts the emphasis. The siege of Paris and the defeat of the Saracens corresponds with the siege of Jerusalem; but, actually, in Orlando Furioso this theme merely forms a convenient background while Ariosto sends his Christians and pagans scurrying about the world in a complicated and unending series of quests that occupy the foregound until a sudden shift in the narrative reminds the reader that the Christians and Saracens are still fighting before Paris. Both techniques have their respective merits. Tasso's plot being tighter and more simply unified, creates a more intense impression. Yet, the variety and complexity of Ariosto's plot make Orlando Furioso a broader, faster moving, and more interesting view of life. Various themes, individual characters and separate incidents are more likely to be remembered than the battle at Paris, whereas no one could forget how Jerusalem fell. Consider the difference in these examples. Orlando, the nominal hero of Ariosto's poem, never once defends Paris. He is off leading Angelica and getting into all sorts of heroic actions and unheroic scrapes. Also, the Ruggiero - Bradamant love story is both more interesting and more fully treated than the defense of the city. In fact, the

characters themselves are rather indifferent in act if not in word to the outcome of the battle and desert Charlemagne's war for their private interests with distracting regularity. No doubt, this is another instance of Ariosto's intentional ironies since their defections, for the most part, go humorously uncensured. In contrast with this casual attitude toward the struggle for Paris in Orlando Furioso, Godfrey is quite disturbed when Armida weakens his army by taking some of his best knights and when Rinaldo deserts. The only digressions in the poem are expeditions to get them back; and the poem ends just as soon as Jerusalem is captured. Whereas Tasso does not even bother to conclude the interesting love story of Tancred and Erminia, Ariosto goes on for three cantos after all the Saracens are dead to conclude his Bradamant - Ruggiero love story.

No doubt, Spenser was aware of these essential differences; and after experimenting with both, he achieved the separate advantages of each. Book I and Book II are complete in themselves; Red Cross and Una dominate Book I just as Guyon does Book II. But the books which follow are not as self-contained as narrative units, nor do the heroes dominate so much of the action of their respective books. The Britomart - Artegall love story runs through Books III to V; Triamond and Cambell, who represent friendship in Book IV as Red Cross stood for Holiness in Book I, are really minor characters; and Calidore, the Knight of

Courtesy, disappears entirely from the action for a large section of Book VI.

Though Spenser imitated both Ariosto and Tasso in general plot technique, he made one very essential change. Ariosto and Tasso focused their narratives respectively on Paris and Jerusalem; but Spenser shifts the focus from book to book in the Faerie Queene. There is no center, so to speak, at least no geographic center, in the narrative structure from which various episodes originate. Spenser's narrative technique is to proceed around the circumference of a circle which has perfect virtue at its center point. Keeping in mind the same figure of a wheel with projecting spokes, one might say that in Orlando Furioso, in which the episodes receive the major dramatic stress, the emphasis is on the spokes; and in Jerusalem Delivered, in which the capture of the city is most important, the concentration is on the hub or center. But no matter how one chooses to analyze the differences in the plot structure of these three poems, it must be remembered that the Faerie Queene, unlike the other two poems, is unfinished. Therefore, in a way, it is futile for the critic to attempt to speak of the total plot structure of the Faerie Queene when, in fact, the structure is incomplete.

Perhaps at least part of this difference in the plot structure of the three poems which we have just briefly considered may be accounted for by the different

tone of each poem.[7] In other words, Tasso's plot structure of tight simplicity, Ariosto's relaxed complexity, and Spenser's combination of both techniques seem to be the best methods for the effects which each poet was attempting to achieve. It must be kept in mind that Tasso was dealing with an historic reality, the liberation of Jerusalem by the Christians of the First Crusade. And his theme is religious: Christian forces struggle with non-Christians for the Holy City in a kind of semi-religious ritual in which not only the valor of Western chivalry is at stake, but, more important, the respective spiritual power of two religions hangs in the balance. Therefore, to be most effective Tasso's tone had to be reverent, serious, orderly, and at least remotely factual. Ariosto, however, apart from his self-imposed objective of continuing Boiardo's Orlando Innamorata, had no such restrictions. He was dealing with a myth, a pseudo-historical event, and with a group of characters who were well suited to his imagination. He could be serious or comic, realistic or fantastic, as he chose; for he owed allegiance to no standard of values or code of beliefs higher than the precedent of Bioardo's comedy. Ariosto could write as he wanted to; and, fortunately, he chose to satisfy the tastes of his audience by portraying life in all its varieties. As he says in Orlando Furioso:

> Just as changing food reawakens the taste, so it seems to me that my story, when it is more varied now in this way and now in that, will be less wearisome to him who

> listens to it. It seems to me that I need many threads to carry along the great web I am weaving. (13. 80-81)[8]

Of course, the best way for Ariosto to achieve this web of variety was to give rein to the flights of his imagination, or, in other terms, to proceed by indirection, to interrupt the narrative abruptly, and to juxtapose the serious with the comic. With Spenser we find Ariosto's playfulness and Tasso's solemnity united in a curious combination. Like Ariosto, Spenser could enjoy the liberties of dealing with a myth, the Arthurian legend;[9] but at the same time, like Tasso, he had to exercise a certain amount of discretion in treating allegorical situations which could have contemporary national and political implications.[10] Gloriana was very much alive in the person of Queen Elizabeth, and she was not one to be offended.[11] As a consequence, therefore, we find that the poet's attitude toward his subject matter may at least in part account for the different plot structure of each poem. Obviously, the relationship between tone and plot structure does not explain completely why each poet wrote as he did; for this would discount not only the integrity of the poet but even the exercise of his own artistic impulse. Nevertheless, it is important to indicate the relationships which exist.

More important than this relationship between plot structure and tone is the connection between tone and setting. Because of the poets' different attitudes toward

their subjects, the settings are so different that we find a different kind of world in each poem. None of the three worlds is completely real, at least not in the modern conception of reality; for in varying degrees each contains exaggeraged elements of the fantastic. Tasso's world in Jerusalem Delivered comes closest to reality.[12] From the time that vast clouds of dust in the distance warn the Saracens of the approaching Christian army until the city itself falls, Tasso shows a remarkable awareness of military matters. The strategy of the siege is masterfully planned, and the assaults are convincingly portrayed, even to such minute matters as the construction and deployment of scaling devices.[13] Also, the numerous combats in the course of the siege are between real people, none of whom is invulnerable. There is no reliance upon charmed weapons, magic shields, or flying horses to protect the heroes. They are all eligible for death. As in battle, so are they also vulnerable in love. Of the three major romances in the poem only one, that of Rinaldo and Armida, concludes happily. In the other two, Armida fails to win Tancred, and he loses Clorinda. It is true that flights to heaven, miracles, magicians, and wizards have a place in the poem, but they are not of primary dramatic significance.[14] In fact, Tasso's use of supernatural elements in his poem is completely in keeping with the spirit of the accounts of eye witnesses and participants at the actual siege of Jerusalem.[15] His world is exaggerated,

but it is the least exaggerated of the three.

In Ariosto's world of Orlando Furioso we find ourselves farther removed from reality.[16] Actually, it is reality in one of its most exaggerated forms, for the poem abounds with supernatural elements. One encounters some imaginative extravagance on each page: a rational and a flying horse, a hero invulnerable except for the soles of his feet, a trip to the moon, wizards, magicians, such enchanted objects as a ring, a shield, a spear, a sword, a horn, and castles. And in contrast with the use of supernatural elements in Jerusalem Delivered, objects such as these have an important dramatic function in the course of the poem. Had Orlando been vulnerable, he probably would have died early in the poem. Without her enchanted spear Bradamant would not have differed greatly from any woman on a horse; nor would she have sat on it so long with so much immunity. Angelica, too, without the convenience of a magic ring would have been a raped heroine. So frequently do supernatural elements reappear in the poem that the course of the action is largely determined by the magic device which Ariosto has a mind to use. Yet in spite of all this display of the fantastic, Ariosto's world is not a fairyland. On the contrary, we never lose sight of the fact that it is based on a reality which in some ways is even more convincing than Tasso's.[17] The tone of the poem, of course, accounts for this. Tasso's seriousness casts him in the

unenviable position of at least placing surface credence in the supernatural elements which he used; however, Ariosto's basically comic attitude makes it quite evident that his deliberate distortion of reality was calculated to achieve an ironic effect. Ariosto may write about the fantastic, but he is certainly not taken in by it. Consider, for example, how Tasso and Ariosto deal with heavenly agents. The opening scene of Jerusalem Delivered in which God sends his angel Gabriel to Godfrey to unite the Christian army and conquer Jerusalem is treated with reverent seriousness; and at other times when angels come to help the Christians, there is no attempt at comedy. But when Ariosto uses heavenly agents in approximately the same way, as when God sends Michael (14. 75-96) to aid the Christians in Orlando Furioso, or when Astolfo goes to the moon to meet St. John, the scene is invariably comic.

Spenser's world in the Faerie Queene is even farther removed from reality than the settings of Tasso and Ariosto.[18] It is an allegorical world of chivalric romance which apparently exists on some abstract plane between or beyond heaven and earth. Of course it shares certain qualities of Tasso and Ariosto. For example, the Radigund episode is extensively developed in the manner of Tasso with penetrating touches of realism; while at the same time many of Ariosto's magical props reappear: Arthur's shield is the same as Ruggiero's;

Timias' horn resembles Astolfo's; and Britomart's lance is an imitation of Bradamant's. However, Spenser's world is not to be understood if it is taken as an amalgam of Tasso's and Ariosto's; for it not only differs in degree but also in kind. Since it is a world of allegory, the reader must continually be aware that each incident, each scene, each character, has at least a double meaning.[19] For example, the Red Cross Knight in addition to being an impetuous, untried, young knight is also a symbol of Holiness, so that at all times and in all his activities he functions both as a man and as a symbol. When we consider further that the other characters also have this double role and that both incidents and scenes share in this dual complexity, we are better able to grasp the fact that if Spenser's world is less real than Tasso's and Ariosto's, this is more than compensated for by the depth and scope of its dimensions. In this kind of world Spenser is able not only to portray man, but also to portray essences. Despair is not only an abstract quality capable of driving an Orlando mad, as it was in Orlando Furioso; in the Faerie Queene, Despair becomes a "cursed man" with "griesie lookes" and "raw-bone cheekes" who is clever enough to convince the Red Cross Knight that suicide is his only alternative. Obviously, to achieve this new dimension Spenser had to sacrifice many of the realities which we recognize as being characteristic of humanity. Yet we shall see later when we examine the minor characters

that no small part of their function in the Faerie Queene is their rather accurate representation of reality.

Aside from these differences in the kinds of reality which Tasso, Ariosto, and Spenser chose to be bounded by in the worlds of Jerusalem Delivered, Orlando Furioso, and the Faerie Queene, these three poems can also be distinguished by the particular code which prevails in each world. That is, the characters in each poem act within the framework of a code of absolute values, and their actions are portrayed as being good or evil depending upon whether they adhere to or depart from the code. For example, in Jerusalem Delivered the code is necessarily based upon Catholicism.[20] As already pointed out, the liberation of Jerusalem was prompted and encouraged by the Catholic Church. All the principals are Catholics; or if they are not, they are soon baptized, as is the case with Clorinda and Armida. The poem begins and ends with Godfrey at prayer; Peter the Hermit is always available for spiritual consultation; and priests and bishops, singing psalms, lead the Christian army in a procession outside the walls of the city. In short, the entire poem is permeated with both the external and internal marks of Catholicism.

Ariosto also uses a code based upon Catholicism; but it is not to be identified with Tasso's, for it is much more elastic.[21] Actually, his code seems to be clearly influenced by the secular, ironic attitude toward the

clergy and moral theology which were characteristic of the Italian Renaissance. For when matters of religion and Christian morality arise in the poem, they are usually treated humorously. The clergy, as often as not, are portrayed as religious swindlers. Illicit love is often either a grand joke, as when Ruggiero in his eagerness to seduce Angelica knots himself up in the strings of his armor; or it becomes a comic endurance contest, as is the case at Alessandria where a man must face the test of the ten maidens. Nevertheless, Ariosto's satire on the avarice and corruption of the clergy and his loose attitude toward sensual love do not prevent the reader from seeing that he was also insisting upon the adherence to the moral code of Christianity. If he poked fun at certain abuses, he was at the same time very serious about Christian principles. The war itself is essentially religious, and it is quite obvious on which side his sympathies lie. Consider, for a moment, the Bradamant-Ruggiero love story. Ariosto had great fun having her father draw the distinction of whether or not Ruggiero was a Christian when Bradamant was promised to him. Obviously, Ariosto is poking fun at theological hair splitting, but in the end Ruggiero is baptized. Throughout the poem difference of religion is one of the major distinctions Ariosto makes. And truly noble non-Christian characters, such as Sobrino and Marfisa, in the end are converted. Other pagans may have a certain nobility of character, yet Ariosto insists

that they have less than Christian nobility. Agramant, for example, is a noble person and a fine warrior, but in a crucial moment when Ruggiero meets Rinaldo in combat he displays a serious moral deficiency. He breaks his word. Rodomont and Mandricardo, too, the leading Saracen knights, are liars. In short, like the tone of Orlando Furioso, the code which governs Ariosto's world is comic on the surface and serious beneath; and at both levels it is Catholic.

Whereas the worlds of Jerusalem Delivered and Orlando Furioso were established within the moral framework of two different varieties of Catholicism, the world of the Faerie Queene is not Catholic. In fact, Catholicism in Spenser's world is something to be ridiculed.[22] Its ministers are represented in the character of Archimago, and its doctrines are portrayed as the slimy offspring of error. This attitude is representative of commonplace views in Elizabethan England. Spenser had no particular religious ax to grind; his attitude is that of his day.[23] Interests had shifted from the perfection of God to the perfectibility of man. And to achieve this new human identity an attempt was being made to unite Greek thought with Christian principles. The code of Spenser's world illustrates his version of the merger.[24] The elements of Christianity are evident in both symbol and action. The Red Cross Knight, of course, is identified by the symbol

of a red cross; and after what amounts to a Catholic retreat at the House of Holiness, he is granted a vision of the New Jerusalem on the Mount of Contemplation.[25] At the same time, however, in contrast with Jerusalem Delivered and Orlando Furioso, there is a noticeable absence of angels, sermons, religious processions, and prayers. The angels become sprites; the sermons, worldly advice; the religious processions, processions of the vices; and prayers, pleas to the muses. In fact, only remotely does one feel the presence of a God loitering somewhere in the background. Actually, there is no need for the intervention of God in the Faerie Queene. Arthur is quite sufficient to handle any difficulties which may arise.[26] As Spenser tells us in his letter to Raleigh, Arthur is to represent "magnificence in particular, which virtue for that (according to Aristotle and the rest) it is the perfection of all the rest, and conteineth it in them all . . . ." Arthur, therefore, becomes a kind of god at large, a humanistic god who is Christian in attitude and Greek makeup. This role which Arthur plays is, of course, essentially in agreement with A.S.P. Woodhouse's pioneering study "Nature and Grace in The Faerie Queene," ELH, XVI (1949), 194-288. For Arthur is a symbol who functions both as an agent of supernatural grace and also as a model of Greek virtue in the order of nature. The code of conduct in the Faerie Queene is not based wholly upon a set of divinely ordained laws. The characters are

not motivated to act either out of love for a Supreme Being, or out of fear of eternal damnation.[27] Their motivation is self-contained. They choose to do good because the achievement of their own perfectibility and that of the rest of humanity depends upon it. Godfrey and Charlemagne are fighting at Jerusalem and Paris for God. Arthur is fighting in Spenser's world for man. The villains in the Faerie Queene are not the adherents of a rival creed. They are impediments to human perfectibility. The code, then, of Spenser's world in the Faerie Queene diminishes the possibility of a world existing outside itself. In fact, Spenser's code was intended to serve as a model for the world of reality, not as a derivative of some spiritual world of divine perfection. This is essentially different from the codes of Tasso and Ariosto.

Up to this point in our discussion our primary concern has been with the individual narrative techniques of Ariosto, Tasso, and Spenser; and before we begin a consideration of the second general aspect of their poems, characterization, it would be well to take a brief inventory of our findings. As regards the plot structure, we have seen that a difference exists in the makeup of the poems. The structure of Jerusalem Delivered is tight and orderly; Orlando Furioso is loose and complex; and the Faerie Queene represents a combination of the two. The same general differences distinguish the tones of the poems.

Tasso's tone is reverent; Ariosto's tone is humorous; and, again, Spenser's tone manifests elements of both. The differences in setting, however, are perhaps even more clearly distinguishable than those of plot structure and tone. We have observed that Tasso's world most nearly imitates the world of reality; Ariosto's world is a mixture of reality and fantasy; and Spenser's world is allegorical. Human actions in each world, we have further noted, are judged either good or evil, right or wrong, on the basis of different codes. In Jerusalem Delivered strict Catholicism is the norm; in Orlando Furioso a more liberal form of Catholicism prevails; and in the Faerie Queene a version of reformed Christianity merges with a kind of secular humanism. Though other aspects of narrative technique such as point of view and transitional devices[28] may invite attention for consideration at this point, the scope of this introduction must be limited, arbitrarily perhaps, to those narrative elements which are basic for our purposes. In this regard, plot structure, tone, and setting seem to be the most basic; for they establish a sufficient background for us to begin our study of characterization.

The tendency which we have observed in our discussion of narrative technique for two of our poets to represent the extremes of some aspect and the third poet to be the mean is again to be encountered in our study of characterization. Since we find it especially

with the major characters and since they, in turn, will logically direct the course of this investigation to our primary concern, the minor characters in the Faerie Queene, let us begin our study of characterization in Jerusalem Delivered, Orlando Furioso, and the Faerie Queene with the major characters.

In speaking of the major characters in these three poems, some distinctions and groupings must be made in order to understand certain basic similarities and differences.[29] The first major division will separate those characters who represent the interests of virtue from those who represent vice. Of course, the word "vice" must be understood in the very special sense of "those who interfere with the progress toward virtue"; for, as we shall see in this discussion, many of the characters who fight against the "good" heroes are very noble persons themselves. They act in the best of faith and represent "vice" only in the particular sense noted.

This first major distinction permits some general observations which will help to indicate basic differences in the poems. First, let us determine how Ariosto, Tasso, and Spenser distinguish between their protagonists and antagonists. Ariosto's differences between these two groups are the least noticeable. His protagonists fight on the side of Charlemagne and Christianity, and his antagonists fight on the side of Agramant and against Christianity. But aside from their patriotic and reli-

gious allegiances, there is really little difference between them. Both heroes and villains are essentially noble and courageous men who are bent on defeating the enemy, achieving their personal interests, and gaining a reputation for heroism in battle. Tasso's distinction between the heroes and villains is much the same as that of Ariosto. The heroes are the Christians attacking Jerusalem, while the villains are the pagan enemies of Christianity defending it. Like the villains in Orlando Furioso, those in Jerusalem Delivered are noble characters; but Tasso has fewer major characters than Ariosto; and his villains are much less effectively drawn. They lack the complexity of Ariosto's villains because they are single-mindedly occupied with fighting. They are not involved in any amorous distractions; they do not compete against one another; nor do they follow any personal quests, as do the Saracen knights in Orlando Furioso. Their loyalty to Aladine and the defense of the city is as constant as their desire for personal glory. They are fearless forces of pure violence uncomplicated by human attachments. They are as impersonal and direct as war machines. But if Tasso's villains lack the dramatic complexity of Ariosto's, they share with them the nobility which goes with sincerity of intent; and they are even more dedicated to their cause. Therefore, though there is some difference in the presentation of the good and evil characters in Orlando Furioso and Jerusalem Delivered,

it is not nearly as significant as Spenser's distinction between the two kinds.

Spenser's heroes are generally like Ariosto's and Tasso's. That is, Arthur, the Red Cross Knight, Guyon, Britomart, Artegall, and Calidore correspond with Charlemagne, Godfrey, Orlando, Bradamant, the two Rinaldos, Tancred, and Astolfo. All are of the same heroic dimension. But there is very little similarity between the major evil characters such as the Dragon, Acrasia, Grantorto, and the Blatant Beast, for example, and Agramant, Aladine, Solyman, Argantes, Mandricardo, and Rodomont. Spenser uses an entirely different method in portraying the conflict between good and evil. Ariosto and Tasso made the opponents of their heroes human beings and gave them a certain nobility while, for the most part, Spenser denied both humanity and nobility to his evil characters. In effect, he has elevated them to a higher degree of abstraction so that they become allegorical figures of certain vices. By making his evil characters symbols of evil instead of individual men with evil characteristics, Spenser sacrificed the dramatic appeal which a conflict between two noble men has over a conflict between a noble man and a completely evil abstraction. In conclusion, then, from these general observations on the good and evil characters as groups, it may be said that, generally, all the protagonists are similar; but the antagonists are different in each poem. Ariosto's

evil characters are as interestingly complex and noble as his heroes; Tasso's evil characters are noble but lack complexity; and Spenser's evil characters are neither noble nor complex. They are simple, undramatic, allegorical figures of evil.

Since the heroes have more in common than the evil characters, let us turn our attention to them first before we examine the evil characters in more detail.

To proceed with order, we must make a further distinction at this point. We must distinguish the heroes by degree and divide them into two major groups which might be called the super-heroes and the heroes. The distinction is based on this difference. The super-hero has no moral flaw, while the hero has some slight flaw in the midst of all his virtue and nobility. Each poem has one super-hero: Charlemagne in Orlando Furioso, Godfrey in Jerusalem Delivered, and Arthur in the Faerie Queene. It is to be noted that not once in the poems does the super-hero stray from the path of virtue. Morally, all three are irreproachable. But all the heroes at one time or other, either by deception or choice, do wander from the path of virtue; and because of this, they must suffer some kind of punishment.

Let us first examine the super-hero in the three poems. Though Charlemagne is the leading character in Orlando Furioso in the order of rank, dramatically he is virtually a nonentity. He is a formidable warrior and

a wise king, but his role in the poem does little more than establish him as a type. He defends Paris, sends Rinaldo off to England for aid, and grants Bradamant's request that she must marry only the knight who is superior to her in arms. Yet, in spite of being dramatically insignificant, Charlemagne's importance in the total framework of the poem must not be underrated; for he does offer the moral guidance which directs the major actions of the heroes. This, in fact, is his chief function in the poem. He remains in the background as a kind of omnipotent paragon of virtuous reassurance. As a divinely appointed symbol of Christian virtue, he is a home base for goodness; and when the heroes are with him or doing something for him, they are invariably performing a noble deed. But if they are separated from him, they are just that far from virtue.

Godfrey in Jerusalem Delivered plays much the same role as Charlemagne in Orlando Furioso. He is another symbol of moral perfection; but his presence in the poem is much more immediately felt. In fact, Tasso uses Godfrey as the center of a rigidly organized dramatic structure. If Charlemagne rarely makes an appearance in Orlando Furioso, Godfrey is seldom far from the center of the action in Jerusalem Delivered. The saintly virtue of his character makes him dull as a dramatic figure. However, Ariosto and Tasso, to a lesser degree, must not be too hastily condemned for placing two such dramatic nonentities at the center of their poems. For, undoubt-

edly, both poets used a type super-hero deliberately. Their reasons are not difficult to account for. Both poets saw in man a fundamental dichotomy. That is, the nature of man is at the same time both spiritual and temporal. So, they attempted to portray one character who would represent the spiritual aspect of man's nature and another who would represent his temporal aspect. Obviously, each character is incomplete in himself; but together they represent the perfect man. As we have seen, both Charlemagne and Godfrey in the respective poems stand for moral perfection, which really means that they represent perfection in the spiritual aspect of man's nature. And it is to be further noted that Tasso emphasizes spiritual values by giving Godfrey such an important role in Jerusalem Delivered; whereas Ariosto stresses the temporal by assigning Charlemagne such an insignificant part. But we must turn to the other characters in the poems if we are to find the temporal counterparts of these spiritual leaders.

Orlando and Rinaldo in Orlando Furioso and Rinaldo in Jerusalem Delivered immediately recommend themselves for this role. These men represent man's nature in its perfect temporal form. That is, physically they are invulnerable, the two Rinaldos in effect and Orlando in fact (except for the soles of his feet, which ironically keep him in touch with reality); but the three are lacking in moral perfection, just as Charlemagne and Godfrey are

lacking in physical perfection. Notice that without the physical assistance of Orlando and Rinaldo, Charlemagne is driven back to Paris; and without Charlemagne's moral direction, Orlando goes mad. A similar scheme appears in Jerusalem Delivered: Jerusalem cannot be taken without Rinaldo; and without Godfrey's direction, Rinaldo becomes an easy prey for Armida.

When we compare Spenser's super-hero, Arthur, with Charlemagne and Godfrey, a difference is immediately obvious; for Spenser has combined both spiritual and temporal perfection in the person of Arthur. Not only is he never guilty of a moral deficiency, but he is also the strongest knight in the poem.[30] By uniting the spiritual and physical virtues in a single character, Spenser has created a more dynamic super-hero than either Ariosto or Tasso offer, because Arthur not only represents the spiritual values of a perfect knight, but his physical perfection also enables him to engage in more of the action of the poem. In fact, it is the physical aspect of his nature which Spenser emphasizes when he has Arthur rescue the Red Cross Knight from Orgoglio, and Guyon from Pyrochles and Cymochles.[31] But even though Arthur is more interesting dramatically than the other two super-heroes, his magnificence has a dehumanizing effect because it disqualifies him from sharing in the faults which characterize human nature.[32] In short, Arthur is simply too perfect to be convincing. In conclusion, then, it might

be said that the three super-heroes are all admirable characters; but they are not as interesting dramatically as the heroes. Therefore, let us turn our attention to the heroes.

Since the combined number of heroes in the three poems is so great that an individual analysis of each one would be far beyond the scope of this introduction, it will be necessary to consider the hero group by following certain themes rather than by arranging particular characters in special groups. The most obvious themes are the quest, tragedy, and redemption. Let us first consider the theme of the quest.

All the heroes in the three poems are engaged in a quest; and in the broader sense of a quest of striving to accomplish a goal, even the super-heroes may be included. Charlemagne wishes to drive out the Saracens; Godfrey hopes to conquer Jerusalem; and Arthur is on an actual quest in search of the Faerie Queene. Notice the difference in the kinds of quests: Charlemagne's is both national and religious; Godfrey's is primarily religious; and Arthur's is a love quest.[33] It is important to note how the quests of the super-heroes influence the tone of each poem. However, what is most important to observe about the super-hero and his quest is that he never gives it up. This determination in pursuit of a single objective distinguishes the super-hero from the hero; for the hero usually has more than one quest.

Consider these examples. Orlando and Rinaldo in Orlando Furioso are the two main champions of the Christian army; and, therefore, their first duty is to expel the Saracens from France; but actually, each is on a private love quest after Angelica. Bradamant is another Christian warrior, but she spends most of her time trying to find Ruggiero. Astolfo, too, is another Christian champion who is sidetracked by Alcinal; and when released, he seems to be more interested in seeing the world than in defeating the enemy. In Jerusalem Delivered, the two main heroes, Rinaldo and Tancred, are both distracted by women, Armida and Clorinda, from their military obligation of defeating the enemy and taking the city. Likewise, the heroes in the Faerie Queene are turned from their quests by various distractions: Duessa almost brings the Red Cross Knight to total ruin; Mammon brings Guyon to physical exhaustion and this, in turn, makes him an easy conquest for Pyrochles and Cymochles; Artegall is almost undone by Radigund; and Calidore soon forgets about the Blatant Beast when he meets Pastorella.[34] The theme, then, of the hero being turned from his major quest to some secondary or disastrous occupation is common to all three poems.

But the distractions are not all the same. They may be good or evil. In Orlando Furioso, where Angelica is responsible for the desertions of Orlando and Rinaldo, the Christian army is seriously weakened; and though

indirectly she renders aid to Charlemagne's enemies, her action is not deliberately aimed at helping either side. Angelica simply wishes to get away from it all and go home. So, though the effect of her flight is evil, Ariosto no doubt intended the situation to be comic; for Angelica rejects the two leading Christian knights for the sake of Medoro, a nondescript squire. Ariosto's tongue in cheek treatment of Angelica and her two suitors is perfectly clear when compared with similar situations in Jerusalem Delivered and the Faerie Queene. In Jerusalem Delivered, Armida deliberately sets out to weaken the Christian army be leading off as many of Godfrey's best knights as are susceptible to her charms; and her intention at first in taking Rinaldo to the Fortunate Islands was to weaken the Christian army. In the Faerie Queene, Archimago and Duessa also intentionally set out to undo Red Cross. Hence, Tasso and Spenser obviously intended the distractions to be evil.

But let us look at some of the other distractions which the heroes meet. In certain cases, the heroes are sidetracked by a distraction which serves to ennoble them and must therefore be considered good. For example, in Orlando Furioso Bradamant's quest for Ruggiero not only unites her with the Christian army for a crucial battle, but her love brings about his conversion to Christianity, and together in marriage they found a noble family. In the Faerie Queene the Calidore-Pastorella relationship

is also ennobling. On his way to capture the Blatant Beast, Calidore meets Pastorella and promptly delays his quest to enjoy the innocent pleasures of pastoral life. At the same time, he wins the love of the noble Pastorella and learns a lesson in the special virtues of rustic simplicity. Later, he resumes his quest.[35] In Jerusalem Delivered, Tasso presents a variation of the ennobling love distraction in the characters of Tancred and Clorinda. Tancred's love for Clorinda reduced his effectiveness as a knight in Godfrey's army because it divided his loyalties between faith and love. Yet in the tragic scene in which he unknowingly kills Clorinda, his problem is resolved; for he converts Clorinda to Christianity, wins her eternal love, and is able to return to the siege with renewed determination.[36]

From these few examples, then, we see that the hero may be taken away from his quest by a distraction which may be good or evil. Yet if the hero were misled by only one distraction, the plot structure would be relatively simple; but this is not the case. Besides the primary distraction, the hero usually embarks on a number of sub-quests. These sub-quests account for the complexity of the poems, and especially for that of Orlando Furioso. Let us consider Orlando himself as a typical example. After he leaves the Christian army at Paris to find Angelica, he helps Olympia and Bireno by defeating the

cruel Cimosco (Canto 9). Then he rescues her again from the Orc after Bireno had abandoned her. (Canto 11). He is trapped in Atlas' Castle and freed by Angelica (Canto 12). He rescues Isabella in the robber's cave (Canto 13), and then her lover Zerbino (Canto 23). He fights Mandricardo and goes mad (Canto 23). He fights Rodomont (Canto 29), has his sense restored (Canto 39), captures Biserte (Canto 40), meets the pagan leaders in a conclusive battle (Canto 41), and finally meets Ruggiero on the hermit's island (Canto 43). This series of adventures which the hero meets while on a private quest is a narrative device found in all three poems; however, the device leads to many more complications in Orlando Furioso than in Jerusalem Delivered or the Faerie Queene, because Ariosto has more heroes and more quests, and because he interrupts one quest at a climactic point and shifts to another.

A comparison of Orlando's activities as just outlined with Rinaldo's in Jerusalem Delivered will show this clearly. After killing Germando in a fit of anger, Rinaldo deserts the Christian army because he fears Godfrey's justice; and while wandering in search of adventure, he rescues the knights imprisoned by Armida before she tricks him into being her lover and carries him to her Fortunate Island. Before long, Godfrey sends Charles and Ubaldo to rescue him from her enchantment;

and Rinaldo returns to the army and helps capture the city. In the end, Armida's love for Rinaldo overcomes her hate for the Christians, and she is converted and united with Rinaldo. Such a brief account of Rinaldo's adventures obviously fails to show Tasso's fine dramatic touches, but it does demonstrate the relative simplicity of Rinaldo's adventures as compared to Orlando's. Rinaldo is involved in one rescue; Orlando is involved in four. And even Rinaldo's one rescue is reported at second hand. Also, while separated from Godfrey, Rinaldo is not involved in any fights; Orlando meets two of the strongest pagan knights, Rodomont and Mandricardo, and is involved in a fight every time he appears. And he appears no less than seven times before Astolfo restores his sense. Other than the reported rescue, Rinaldo does not appear before Charles and Ubaldo save him from Armida. Simply listing appearances and adding them up is not intended to point out anything more than that Ariosto's heroes meet more opponents in a more complicated series of adventures. We must keep in mind that Ariosto was aiming at multiplicity and complexity of effect; Tasso was aiming at intensity. The different techniques are calculated to achieve these different effects.

When we turn to the Faerie Queene, we find that Spenser, as in almost every other respect, imitated both Ariosto and Tasso in sending his heroes on quests. In

presenting the characters of Arthur and Britomart, he has followed Ariosto's technique of multiple appearances in large sections of the poem, while the other heroes more nearly resemble those of Tasso. Arthur appears in every completed book of the Faerie Queene at a crucial moment in the action to aid one of the heroes. In Book I he rescues Red Cross from Orgoglio; in Book II he saves Guyon from Pyrochles and Cymochles; in Book III Spenser departs from the formula when Arthur tries to save Florimell; in Book IV he finds Amoret and Aemylia, kills Corflambo, settles Poena's problem and saves Scudamore; in Book V he kills Souldan, the wicked tyrant, with Artegall he traps Malengin, and then he kills Geryoneo and his Senechal; in Book VI he is reunited with Timias, defeats Turpine, and rescues Timias from Disdaine. This multiple appearance technique is clearly similar to Ariosto's.

When we turn to the other heroes in the Faerie Queene, we find that except for Britomart their activities are mostly limited to a single book. True, Spenser's heroes meet more opponents than Tasso's heroes; but the series of each hero's adventures is uninterrupted, and he usually meets only one opponent who causes him much difficulty. For example, except for a brief appearance in Book II which obviously serves as a linking device, Red Cross is seen only in Book I; and though he encounters a consider-

able number of opponents, none causes him as much difficulty as does Duessa.[37] With Guyon and Artegall the same is generally true. Guyon links Books II and III by meeting Britomart at the beginning of Book III, and he appears in Book V to claim his horse; but his actions are mainly contained in Book II, and except for his momentary exhaustion after Mammon's temptation, he has relatively little difficulty overcoming his opponents. Artegall, too, appears mostly in Book V, and Radigund alone causes him any serious trouble. This concentration of the narrative action and having the hero undone by one special opponent is, of course, Tasso's practice. Therefore, without additional examples, we see that in handling his heroes' quests Spenser imitated both Ariosto and Tasso.

Let us sum up what we have found about the theme of the hero's quest in the three poems. First, we have seen that each hero in each of the poems has a major quest; but in every case he is drawn away from it by one or more agents who represent either good or evil. With Tasso, it is a single agent who eventually becomes good (Clorinda and Armida are converted); with Ariosto, the distractions are multiple agents who may be comically evil (Angelica), evil (Alcinia), or good (Ruggiero; Astolfo's geographical curiosity is shown as good, for as a result of it he recovers Orlando's sense); and with Spenser, we find both single andmultiple agents

who may be good or evil: Red Cross and Guyon face multiple evil agents, but Calidore is distracted by a single good agent in Pastorella.

The theme of the hero's quest is closely related to the theme of tragic and non-tragic redemption. Actually, the second theme is a further development of the first. What we are to consider is the effect of the quest on each hero.

We have seen from our discussion thus far that each hero in the three poems engages in more than one quest; so if we are to consider the outcome of the quest theme, in most cases we must deal with a double effect. For example, in Orlando Furioso Orlando and Rinaldo sought to win Angelica and defeat the enemy. As it turned out, they lost her but won the war. Therefore, these two heroes were only half successful in accomplishing their original aims. But if we look at the two more closely, we find that Ariosto was dealing with a favorite theme in all literature: love versus honor. The dramatic effects of most of the quests turn on the rival claims of these two virtues. If the love is unworthy or the honor misplaced, then the hero is saved by the nobler virtue. Rinaldo is saved in the end because his honor forced him to postpone his search for Angelica until the war ended. Orlando, driven by a greater love for her, goes mad because he disregarded the obligations

of his honor; but Astolfo comically restores his honor and saves him from permanent insanity. For Ariosto, honor amounts to common sense bottled in heaven. In the case of Bradamant, the conflict between love and honor is more subtly expressed. Her regard for both honor and love is irreproachable. Fortunately, both are well placed, on the side of Christianity and in Ruggiero. The two heroes in Jerusalem Delivered, Rinaldo and Tancred, represent interesting contrasts with the heroes of Orlando Furioso. Like Bradamant, Rinaldo is doubly successful in maintaining his honor and gaining his love; and like Ariosto's Rinaldo and Orlando, Tancred loses his love but keeps his honor. However, though the effects on them are the same, Tasso's treatment of his heroes is different from Ariosto's. Rinaldo in Jerusalem Delivered is far less constant than Bradamant in his regard for love and honor; for he rejects both before he is saved. Also, Tancred's loss of Clorinda is entirely different than Rinaldo's and Orlando's loss of Angelica. Clorinda's death is tragic with serious spiritual implications; Angelica's departure is comic.

Spenser's version of the love versus honor theme is essentially different from that of both Ariosto and Tasso. His heroes accomplish all they set out to do and are perfected through the quest. Red Cross kills the Dragon and is betrothed to Una. Guyon destroys the Bower of

Bliss and captures Acrasia. It is to be noted that, like Astolfo, Guyon has no lady, and both heroes are less interesting because of it. Britomart finds Artegall and wins his love. Artegall himself kills Grantorto. Calidore wins Pastorella and defeats the Blatant Beast. Dramatically, then, the basic difference between the three poems is that with the heroes in the Faerie Queene there is no tragedy.[38] Also, in the Faerie Queene there is little tension between love and honor, because the character relationships are between protagonists; whereas, Ariosto and Tasso have their protagonists in romantic entanglements with the antagonists. Orlando and Rinaldo love Angelica; Bradamant loves Ruggiero; Tancred loves Clorinda; and Rinaldo loves Armida. Spenser admits none of these complications; and as a result, his poem is less dramatically complex. The tensions, then, in the Faerie Queene between love and honor are slight and resolved without much of a struggle. Red Cross leaves Duessa rather casually when Una's dwarf tells him the truth about Lucifera's castle; and he apparently has no regrets when she is exposed by Arthur. Guyon is only momentarily attracted to the two naked nymphs in the Bower of Bliss. Artegall's attraction to Radigund is an impersonal admiration for a beautiful woman rather than a romantic desire to acquire a lover. In fact, he rejects her advances, because he is faithful to Britomart. Calidore,

too, avoids the tensions of a love-honor conflict; for it is his love of Pastorella which actually reminds him of his duty.

Though various differences in character and theme exist among the heroes in the three poems, the basic concept of the hero is the same. After a series of setbacks and delays, they all come through in the end the way Christian does in Pilgrim's Progress. Reconditioned in virtue, they arrive at their separate Cities of Zion. There are no dead and bloody Beowulfs or Achilleses. Each is an Aeneas. There are no dead protagonists, only dead antagonists.

As stated before, the antagonists of the three poems exhibit much greater diversity than do the protagonists. Ariosto's forces for evil are noble and complex characters; Tasso's are noble but single dimensional; and Spenser's are neither noble nor complex.

Let us first examine these in Ariosto's poem. Since the number of characters in Orlando Furioso is very large, it will be necessary to limit our discussion here to the principal characters such as Ruggiero, Marfisa, Rodomont, Mandricardo, Doralice, and Agramant - a group which parallels the principal characters in the poem.

In Orlando Furioso, the evil characters fall more easily into groups than do the good ones, the groupings being largely determined by the themes which they repre-

sent. For instance, Ruggiero and Marfisa are evil only in the sense that they are fighting against the Christians. But actually, with Sobrino, they stand for the highest order of nobility outside the pale of Christianity; and they exemplify the theme of the redemption of the virtuous pagan. That is, in the end only these three antagonists become good by being converted to Christianity.

The second group, Rodomont, Mandricardo, and Doralice, corresponds with Orlando, Rinaldo, and Angelica in that the two pagans are two of the leading knights in Agramant's army; and they are both competing for the love of Doralice. But, more particularly, they typify the theme of unbridled pagan violence. Their courage makes them noble, but their pride ruins them.

Finally, Agramant, as supreme commander of the Saracen army is the non-Christian counterpart of the super-hero. Like Charlemagne and Godfrey, his chief dramatic function is to keep the headstrong pagan heroes in check and at the task of defeating the enemy. On the other hand, he is no super-hero; for he reveals the same basic moral deficiency which all the other antagonists share. Neither Agramant nor his liegemen can be trusted. He breaks the truce and attacks when Ruggiero seems to be losing his fight with Rinaldo; Gradasso steals Rinaldo's horse after promising to

fight for it; Ruggiero, when deprived of Bradamant's moral guidance, attempts to rape Angelica after he has rescued her from the Orc. Mandricardo lies about defeating Orlando; and Rodomont has no intention of keeping his agreement with Isabella. Except for the three pagans who are eventually converted to Christianity, none of the unbelievers holds anything more sacred than his own personal desires. They are opportunists with a distorted view of personal honor. By contrasting them with the Christian heroes, we see that Christianity accounts for the difference between the two groups; for it supplied the western Europeans with a true code of honor. At the base of Ariosto's comedy, then, is the very sound foundation of Christian doctrine.

Though Ariosto distinguished between his good and evil characters on the basis of a code of honor, they are all of the same order as dramatic figures. The Saracens have the first responsibility of defeating the Christians; but for various reasons they are attracted to minor quests which follow the same pattern as the adventurous encounters of the Christians. In the case of Rodomont, who may be considered typical, the quest corresponds with the quests of the protagonists in the three poems. We see him first at Paris killing Christians until his arms become weary from the slaughter. Then he departs on his quest for Doralice, who has been taken away by his fellow knight, Mandricardo; and in a series of appearances which

extend through the entire poem, he takes Ruggiero's horse, Frontino, from Ippalca (Canto 23), fights Mandricardo (Canto 24) and then Ruggiero (Canto 26), returns to Agramant with the others (Canto 27), quarrels with Mandricardo, Ruggiero and Sacripant, is rejected by Doralice and deserts the army (Canto 27), hears the Host's story about false women (Canto 28), and meets, falls in love with, and kills Isabella (Cantos 28-29). Then after building a tomb in her honor and decorating it with the armor of knights whom he defeats on his narrow bridge, he fights with Orlando (Canto 29), defeats Brandimart (Canto 31), is defeated by Bradamant (Canto 35), and is finally killed by Ruggiero at the end of the poem (Canto 46). In the course of his adventures Rodomont is engaged in combats with most of the leading knights in the poem. When we consider that the other knights are also involved in a similar series of combats, Ariosto's skill in weaving such an intricate dramatic structure becomes apparent.

Compared to Ariosto's evil characters, Tasso's are relatively simple. Measured against Rodomont and Mandricardo, Argantes and Solyman are pale figures. Once they join the army within the walls of Jerusalem, they remain tediously loyal to Aladine and their allies. They refuse to be drawn from their battle stations by any distraction; nor do women incite disagreements. In fact, they are

remarkably unaware of the charms of Clorinda and Erminia. All that can be said in their behalf is that they live and die in the odor of courageous violence. True, they are noble characters with a higher concept of honor than either Rodomont or Mandricardo; but their static nature and unilinear conception recalls the humor characters of Ben Jonson. Clorinda and Erminia, however, are more complexly conceived because they must resolve their internal conflict between love and honor. In a way, they play the same thematic role as Marfisa and Ruggiero in Orlando Furioso; for they are converted to Christianity by Tancred as the other two were by Bradamant. Clorinda is converted in fact, Erminia is in effect.

Aladine is Agramant's counterpart in Jerusalem Delivered. He is the supreme head of the pagan army and shows the same kind of unmerciful violence which is typical of the villains. But since his vassals and allies are rather piously loyal, he is spared the pains of keeping them in line which caused Agramant no end of trouble. Though Aladine is a major character only because of his rank and position and functions chiefly as a convenient opponent of the equally noble and colorless Godfrey, at times Tasso gives certain humanizing details about his character which make him more dramatically effective than his subordinates. For instance, in the episode where he condemns Sophronia

and Olindo to be burned at the stake, Tasso notes that he leaves the scene lest he be moved with compassion and set the lovers free.

Spenser's evil characters are differently conceived. They are far less dramatic than the evil characters in Orlando Furioso and Jerusalem Delivered. This is due in part to the fact that Spenser's point of view is never that of the evil side in any conflict. That is, the reader never learns what the motivation of an evil character is for causing so much trouble. Every antagonist exists as a self-contained entity. However, we must remember that the world of the Faerie Queene is allegorical; whereas the worlds of Orlando Furioso and Jerusalem Delivered are at least pseudo-realistic. Another of the major deficiencies of Spenser's villains is that they are not related to each other in any kind of organized evil conspiracy against the forces of good. Each exists as an individual separate obstacle which a certain agent of good must subdue. On the level of drama, the Dragon is just as unaware of Acrasia as she is unacquainted with the Blatant Beast. But we must not be too hasty to charge Spenser with a deficiency of which he himself was, no doubt, fully aware. That is, we must not condemn his allegorical opponents of good for not being more human because, in point of fact, though they are the major embodiments of evil, they are not the major characters of evil. They

represent simply a kind of graduation exercise for the hero after he has already been schooled in the particular virtue which he represents. This is obviously Spenser's intention with such figures as the Dragon, Acrasia, Grantorto, and the Blatant Beast, because in each case the final meeting between the hero and the opponent of his quest is anti-climactic. In fact, with Artegall and Calidore the reader may easily forget that the hero has yet to face, respectively, Grantorto and the Blatant Beast until Spenser tacks on the final encounter. In the Faerie Queene each of the protagonists meets his most effective opponents in the course of his quest. For example, Red Cross is weakened by Duessa and captured by Orgoglio as early as Canto 7; and Artegall is imprisoned by Radigund no later than the middle of Book V. The evil characters who actually defeat the heroes in the Faerie Queene are minor figures in the total framework of the poem. More will be said of them later. Here it is sufficient to observe that Spenser uses allegorical figures who are nominally the major opponents of his heroes; but, actually, his most effective evil characters are minor figures. Ariosto and Tasso line up one set of major figures who are good against another set of major figures who are evil in carefully organized and well balanced groups. Spenser does not. Thus, the importance of the role which Spenser assigns to his minor figures is enhanced. At

this point, let us turn our attention to a general consideration of the minor characters in the three poems.

There are fewer of them in Tasso's poem and their dramatic function is least important. With the few exceptions which will be noted, all Tasso's minor figures are balanced in the sense that each Christian minor character has a pagan counterpart. For example, just as Peter the Hermit acts as the spiritual advisor to Godfrey and the Christian army, so Ismeno, the pagan conjuror, serves Aladine and the Saracens. Later in the poem when Alecto, a pagan magician, arrives on the scene to help Aladine, he is soon followed by the hermit wizard who directs the rescue of Rinaldo for the Christians. Tasso, intent on schematic relationships, goes so far as to make Ismeno a convert from Christianity to Mohammedanism, and the hermit wizard a convert from Mohammedanism to Christianity. Angels are set off against demons. Each side has its prudent military advisor in Raymond and Orcanes; and even the squires of Tancred and Clorinda (Vafrino and Arsetes, respectively) are balanced. None of the other principals have squires except Solyman, and his is inconsequential. It is more important to observe that Tasso's minor figures, Christians and Saracens alike, remain undeveloped extras in the cast. In most cases they seem to be employed merely for the sake of a moral or to create an issue which is important for one of the major

characters. For example, the death of Hugo is used to arouse the Christian army to greater heroics, but as a dramatic figure he never comes to life. Gernando, too, is no more than a stereotype of the boaster, important only because Rinaldo kills him and consequently must flee. Even such men as Charles and Urbano, who go to rescue Rinaldo from Armida, are no more than names. Their questions addressed to an unidentified woman while en route to the Fortunate Island enable Tasso to present a sort of Mediterranean travelogue; and their sojourn on the island is used simply as a device for Tasso to describe an exotic natural setting.

Ariosto's minor characters constitute a much larger group than Tasso's, and they are much more dramatically functional because, unlike Tasso's minor characters, who are important only in their relationships with the major figures, they have their own individual existence in the narrative. Even the most important minor figures in Jerusalem Delivered, such as Raymond and Vafrine, merely play the type roles of the faithful, wise, old warrior—and the clever squire who becomes a spy. Their actions are restricted to a single purpose which is completely subordinate to the interests of the major characters; as individuals they lack any personal desires, interests or attachments. When their roles are contrasted with those of such minor figures as Zerbino or Brandimart in

Orlando Furioso, the difference of their functional use in the narrative becomes strikingly clear. Zerbino, like old Raymond, is another faithful Christian knight; but his loyalty to Orlando is much better accounted for than Raymond's to Godfrey. Their relationship is more personal and complex. Orlando rescued his lady Isabella; and for a short time Zerbino was suspicious of Orlando's behaviour with her. However, when Isabella's faithfulness becomes evident, Zerbino regrets his distrust of the two and proves his loyalty and gratitude to Orlando by dying in defense of his honor. Again, Zerbino's relationship with Isabella adds further dimensions to his character. In short, whereas Raymond's role in Jerusalem Delivered is entirely subordinate to characters and interests greater than himself, Zerbino plays a role comparable to those of the heroes in Orlando Furioso, but on a smaller scale. Like them, he seeks a lady, Isabella, meets adventures during his quest (his combat with Marfisa), is aided by one of the heroes (Orlando rescues him), and fights one of the enemy heroes (Mandricardo). As a dramatic character, then, Zerbino far surpasses Raymond. In fact, the Zerbino-Isabella tragic love story is among the best of the many narrative threads which Ariosto used to weave his "great web."

Brandimart is superior to Vafrino for essentially similar reasons. These two play the same role of squire

to one of the heroes: Brandimart is in effect Orlando's squire, and Vafrino is Tancred's squire. When without his squire Orlando deserts the Christian army at Paris to follow Angelica, Bradimart leaves to find him; and through the remainder of the poem the squire meets various adventures in his search for Orlando. He is imprisoned in Atlas' Castle, freed by Astolfo, defeated and captured by Rodomont, rescued in Africa, reunited with Orlando and Fiordiligi, chosen to fight at Lampedusa, and finally killed there by Gradasso. Such a quest with adventures along the way is precisely the main narrative device which Ariosto used with his heroes. In addition, Brandimart has the customary lady, Fiordiligi, who causes further complications when she sets out to find him. The Brandimart-Fiordiligi love story ends like the Zerbino-Isabella story in the tragic death of both lovers. These two pairs of lovers illustrate the practice of both Ariosto and Spenser of reserving what tragedy there is in the poems to the minor characters. All their heroes are eventually successful in accordance with the traditionally romantic conception of the hero. Even Tancred in Jerusalem Delivered, who comes closest to being a major tragic figure, is romanticized when Clorinda appears to him in a dream.

Compared to Brandimart, Vafrino seems pale. He does not make an appearance until near the end of the poem

(Book XVIII); and then his role as a spy is used by Tasso as a device to describe the affairs of the Egyptian army. Vafrino is potentially a character of some depth. He has the wisdom and intelligence to carry out his mission successfully; and he displays the earthy common sense of a Sancho Panza when with Erminia he comes upon the wounded Tancred and advises her to postpone her tears until she has cured him. But Tasso gives him too few opportunities to exercise his talents, so that in the last analysis he remains a type, much less individualized than Brandimart.

Ariosto presents many other excellently drawn minor figures. For our purposes, however, the briefly demonstrated superiority of his minor characters over those of Tasso must suffice before we move on to Spenser's minor characters in the Faerie Queene.

Spenser's portrayal of the minor characters in the Faerie Queene is perhaps the most neglected and least appreciated aspect of his poem.[39] Unfortunately, critics have been interested in almost everything else in the poem and have dismissed the minor characters with hasty generalizations. As a matter of fact, Spenser was much more careful in drawing his minor figures than his critics have been in writing about them. For, as a group they reveal previously ignored aspects of Spenser's poetic artistry in characterization; and the most interesting dramatic conflicts and tensions in the poem occur among

the minor characters.

Generally speaking, Spenser's minor characters because of their important dramatic function more nearly resemble Ariosto's than Tasso's. However, it must be kept in mind that this likeness is a resemblance, not a direct imitation, as some critics such as Dodge imply.[40] Perhaps a single comparative example will illustrate these observations.

Among the minor characters in Jerusalem Delivered, Tasso presents two boasters: Germando and Argillano. Neither character comes to life in any dramatic sense, because both are used as traditional loud-mouthed boasters who make a great deal of noise but are quickly silenced when they come before one of the heroes.[41] Germando is killed by Rinaldo and Argillano by Solyman. Neither does anything more than boast, and both die for it.

In Orlando Furioso, Martano is the best minor figure of this type. However, he is much more interesting than Tasso's boasters because Ariosto has given him a place in the dramatic action. He has a lady, Origilla, who has as little regard for morals as he does. But the two are clever enough to palm off the lie that they are brother and sister when her former lover, Grifon, a minor hero, comes to reclaim her. In fact, when Grifon wins first prize at Norandino's tournament, they trick him out of

his prize and honors before they are finally discovered and punished. Actually, Ariosto has built a dramatic episode around the pair.

Braggadochio in the Faerie Queene represents Spenser's version of the braggart type. As a character, he is much better drawn than either of Tasso's boasters because of his dramatic function in the poem, which Dodge claims represents a combination of Mandricardo and Martino in Orlando Furioso. True, there is a resemblance. Braggadochio does boast like Mandricardo, and he is a coward like Martino and tries to claim first honors at a tournament. But Mandricardo is not the only boaster in Orlando Furioso. In fact, there are few characters in the poem who do not boast. Boasting is as commonplace in Orlando Furioso as in the Iliad. And Braggadochio's role in the Faerie Queene is much more carefully developed than Martino's in Orlando Furioso. Whereas Martino's appearance is largely restricted to the single episode of the tournament, for Braggadochio the corresponding tournament is the conclusion of a series of appearances which are carefully designed to be a humorous commentary on the heroes and their adventures. Clearly then, from this brief comparison, the basic differences in the portrayal of minor figures emerge. Both Ariosto and Spenser surpass Tasso in characterization; and though there is a resemblance between certain characters in Orlando Furioso

and the Faerie Queene, it would not be true to say that Spenser's characters are direct imitations of Ariosto's. There are too many differences. Certain of these important differences will be considered at greater length in the following chapters, for at this point we are prepared to give our complete attention to a detailed examination of the minor characters in Spenser's Faerie Queene.

FOOTNOTES

[1]Other studies of Spenser's sources in Orlando Furioso and Jerusalem Delivered are: Allan H. Gilbert, "Spenser's Imitations from Ariosto: Supplementary," PMLA, XXXIV (1919), 225-232; R.E.N. Dodge, "Spenser's Imitations from Ariosto: Addenda," PMLA, XXXV (1920), 91-92; Susannah J. McMurphy, "Spenser's Use of Ariosto for Allegory," Univ. Washington Pub., II (1924), 1-54; E. Koeppel, Anglia, XI, 341-362; Harold Hooper Blanchard, Italian Influence on the Faerie Queene (Cambridge, Mass., 1921), and "Imitations from Tasso in the Faerie Queene," SP, XXII (1925), 198-221; B.E.C. Davis, Edmund Spenser: A Critical Study (Cambridge, England: University Press, 1933), pp. 84-89; Alberto Castelli, La Gerusalemme Liberata nella Inghilterra di Spenser, Pubblicazioni della Universita Cattolica del Sacro Cuore, Serie Quarta: Scienze Filologiche, Vol. XX (Milano: Societa' Editrice "Vita e Pensiero," 1936); Freda L. Townsend, "Sidney and Ariosto," PMLA, LXI (1946), 98-108; Chandler B. Beall, "A Tasso Imitation in Spenser," MLQ, III (1942), 559-560; W. J. Courthope, Cambridge History of English Literature, eds. A. W. Ward and A. R. Waller (Cambridge, England: University Press, 1909), III. 231; Herbert E. Cory, Edmund Spenser, A Critical Study (Berkeley: University of California Press, 1917), pp. 77-84; C. S. Lewis, The Allegory of Love (Oxford: The Clarendon Press, 1936), pp. 304-310.

[2]William R. Mueller in his Spenser's Critics (Syracuse: Syracuse University Press, 1959), p. 2, claims that the structure of the Faerie Queene has long been one of the most popular topics among Spenser's critics. His survey of the criticism of the structure of the Faerie Queene, pp. 5-10, is excellent. As a rule, the critics admire the tight structure of Tasso's Jerusalem Delivered; but they generally disagree about the structure of the Faerie Queene and Orlando Furioso. For example, R. W. Church in his Spenser (New York: Harper and Brothers, 1887), p. 119, says that the Faerie Queene "bears on its face a great fault of construction." Thomas Keightley in his "Plan of the 'Faerie Queene,'" NQ, IV (4th ser., 1869), 211-12, says that the structure is unified because the twelve moral virtues were intended to

be grouped around the cardinal virtues. Janet Spens in her Spenser's Faerie Queene(London: Methuen, 1934), pp. 15-37, insists that Spenser's plan was to illustrate the seven deadly sins. Emile Legouis in his Spenser (New York, 1926), p. 101, chooses to ignore structure for he believes that "The Faerie Queene is essentially a series of gorgeous decorations, of splendid pageants." W.B.C. Watkins in his Shakespeare and Spenser (Princeton: Princeton University Press, 1950) p. 48, feels that Spenser is "more complex than either" Tasso or Ariosto. On the structure of the Faerie Queene, Josephine Waters Bennett's study, The Evolution of "The Faerie Queene" (Chicago: University of Chicago Press, 1942) is perhaps the most complete and contains among its other virtues numerous valuable critical insights. However, at times the insistence on her thesis of the special chronological order in which the various books and episodes were composed leads her to suggest such things as changing of names (Belphoebe for Diana, p. 51) and inventing characters whose role Arthur later assumed (the angel guarding Guyon in Book II becomes Arthur, p. 57) on the slightest evidence. John Arthos in his (On the Poetry of Spenser and the Form of Romances (London: Allen and Unwin, 1956), pp. 184-203, represents the most recent critical tendency to defend the unity of the Faerie Queene by insisting that its unity is one based on variety. Criticism of the structure of Orlando Furioso has undergone somewhat the same development as criticism of the structure of the Faerie Queene. Rymer attacked Spenser for following Ariosto (Preface to Rapin, ed, J. E.Spingarn, Critical Essays of the Seventeenth Century (Bloomington: Indiana University Press, 1957),II, 167-168); Warton objected to Ariosto's irregularities (Observations on the Faerie Queene (London, 1908), I, 1?ff.; Hurd was unable to find any unity in Ariosto's "Gothic composition" (Letters on Chivalry and Romance, ed. E. Morley (London: H. Forwde, 1911), pp. 118-131); and Freda L. Townsend, ("Sidney and Ariosto," PMLA, LXI (1946), 97-108) in showing that Sydney's Arcadia has the same baroque quality as Orlando Furioso, says that Ariosto did not forfeit order in his web of Orlando Furioso; the action is intricately interwoven.

[3]Notice how the titles themselves underline this difference. Ariosto's poem, Orlando Furioso, receives its title from a character; whereas Tasso's, Jerusalem Delivered, is named after an action.

[4]To cite just a few, I have in mind such episodes as the Ariodan-Genevra episode in Canto IV, the Olimpia-Bireno episode in Canto IX, and the Host's tale

to Rodomont in Canto XXVIII.

[5]Waldo F. McNeir, "Canto Unity in The Faerie Queene," PQ, XIX (1940), 79-87.

[6]This speculation, of course, is completely invalid if one chooses to accept all the implications of Mrs. Bennett's thesis in The Evolution of the Faerie Queene, p. 5, that the poem was "written piecemeal and not seratim in its present order . . . ."

[7]Among the many critics who have commented on the different tone of each poem are H.S.V. Jones, A Spenser Handbook (New York: F. S. Crofts and Co., 1940), p. 140; Tucker Brooke, "The Renaissance," A Literary History of England, ed. Albert C. Baugh et al (New York: Appleton-Century - Crofts, 1948), p. 497; C. M. Bowra, From Virgil to Milton (London: Macmillan and Co. Ltd., 1957), p. 192; and H. H. Blanchard, Italian Influence on the Faerie Queene (Cambridge, Mass.: Harvard University Press, 1921), p. 257. Jones points out that Tasso's influence on Spenser is "in his descriptive art and the prevailing tone of his poetry." Brooke observes that in addition to giving Spenser "inspiration for specific passages" Tasso must have also "deepened the moral and crusading element in the Faerie Queene." Bowra illustrates that Tasso's habit is to treat "every situation with the utmost concentration and seriousness," and that his "seriousness and solemnity are what most of all separate him from Ariosto, and show that he lived in a different world from the high Renaissance." And, finally, Blanchard in his analysis of Ariosto's regretable influence on the tone of the Faerie Queene casts Spenser in the role of a fair innocent exposed to the cynicism and irony of one he feels to be a decadent Italian. But Blanchard is relieved to convince himself that "Ariosto has not permanently colored Spenser's inner thinking. He has faced disillusionment, has come to understand the world which produced a spirit such as Ariosto's, his spirit has sunk beneath it and become saddened, but he has chosen to hold himself aloof."

[8]Quotations from Orlando Furioso have been taken from Allan H. Gilbert's excellent prose translation Orlando Furioso (New York: S. F. Vanni, 1954). Also, I believe that Edward Fairfax's translation Jerusalem Delivered by Torquato Tasso (New York: The Colonial Press, 1901) is still as good as any in English.

[9]Among the outstanding historical studies of Spenser's use of the Arthurian legend are Charles Bowie Millican's Spenser and the Table Round (Cambridge, Mass.: Harvard University Press, 1932), and Edwin Greenlaw's Studies in Spenser's Historical Allegory (Baltimore, 1932). Millican shows the vogue of material about Arthur during Spenser's time; and Greenlaw points out that "the Arthurian legend took on new life with the accession of the Tudors" because the "task was to prove Arthur's historicity and the fulfillment of the ancient prophecies with the accession of the Tudors." However, Spenser's version of Arthur in the Faerie Queene, according to Howard Maynadier, The Arthur of the English Poets (Boston: Houghton Mifflin and Co., 1907), p. 263, " is hardly recognizable as the older Arthur." According to Mrs. Bennett, he is an "afterthought," p. 60. T. D. Kendrick, British Antiquity, (London: Methuen, 1950). "In the extraordinary complexity and ingenuity of his attitude to the British History, Spenser is without a peer," (P. 132).

[10]As Leicester Bradner in his popular study Edmund Spenser and the Faerie Queene (Chicago: University of Chicago Press, 1948), p. 71, points out: "The writing of a strictly historical epic was in those days so loaded with political dynamite that a remote and imaginary setting was needed."

[11]Though Legouis in Spenser (New York: E. P. Dutton and Co., 1926), pp. 18-19, clearly shows Spenser's attempts to flatter Elizabeth and Leicester, still we know from Davis' Edmund Spenser: A Critical Study, pp. 55ff., that Spenser's discretion was not at all times servile homage.

[12]According to C. M. Bowra, From Virgil to Milton, p. 141, Tasso's world differs from Camoes' in Os Lusiadas, which is "grounded in history," for Tasso moves in a world of his own making which intermingles elements of sober fact with many others of pure invention."

[13]Bowra also observes that Tasso's "accounts of fighting are remarkably lively, and even convincing" (p. 154).

[14]For an interesting discussion of the element of magic in Jerusalem Delivered see Bowra, pp. 163-174. Bowra shows that Tasso preferred to follow Ariosto and to agree with the mass of his contemporaries, who believed that magic existed but had no very clear ideas about it" (p. 163).

[15]August C. Krey, The First Crusade, (Princeton: Princeton University Press, 1921).

[16]Bowra calls Ariosto's world "a world of pure art" which "has no direct relations with actuality" (p. 143).

[17]I feel that C. S. Lewis (Allegory of Love, pp. 308-309) comes much closer to describing Ariosto's world than Bowra. Lewis says: "what lies immediately below the surface of the Italian epic is simply the actual - the daily life of travel, war or gallantry in the Mediterranean world. I am not referring to those stories of the novello type in which the actual appears without disguise, but to the Innamorato and Furioso as a whole. Thus Agramant's war with the Franks is, on the surface, purely fantastic, and the prowess of its combatants impossible; but beneath all this we detect the familiar lineaments of a real war. There are problems of transport and lines of communication. Defeat for the invader means falling back on cities already taken. The divergent interests of allies show themselves in the councils of war. . . . The whole story could be plausibly re-written in headlines or generals' memoirs. When we leave the war for subordinate adventures we find the same thing. Knights may be sailing to fabulous cities of the Amazons or to the dens of ogres, but the squalls and the seamanship are those of the real Mediterranean, and so are the pirates, the brigands, the inn-keepers. . . . Such is the Italian epic: in the foreground we have fantastic adventure, in the middle distance daily life, in the background a venerable legend with a core of momentuous historical truth."

[18]Spenser's world has been commented on by many critics and in many different ways. William Hazlitt (William R. Mueller, Spenser's Critics, p. 73) observes: "If Ariosto transports us into the regions of romance, Spenser's poetry is all fairy-land. In Ariosto, we walk upon the ground, in a company, gay , fantastic, and adventurous enough. In Spenser, we wander in another world, among ideal beings." James Russell Lowell (Spenser's Critics, p. 97) claims: "In the world into which Spenser carries us there is neither time nor space, or rather it is outside of and independent of them both, and so is purely ideal, or, more truly, imaginary; yet it is full of form, color, and all earthly luxury, and so far, if not real, yet apprehensible by the senses. There are no men and women in it, yet it throngs with airy and immortal shapes that have the likeness of men and women,

and hint at some kind of foregone reality." Lowell continues to say that this region is "somewhere between mind and matter, between soul and sense, between the actual and the possible." A. A. Jack's observation about Spenser's world is reminiscent of Bowra's comment on Ariosto's world: Jack says in A Commentary on the Poetry of Chaucer and Spenser (Glasgow: Maclehose, Jackson and Co., 1920), p. 265, that in Spenser's world "we feel we are moving in a world which is not the world of actuality, much rather the world of Art." Though Legouis feels that "The Faerie Queene is essentially a series of gorgeous decorations, or splendid pageants," he is fascinated by Spenser's world "where wonder is habitual, where the unexpected is the rule" (Spenser, p. 101). C. S. Lewis (Allegory of Love, p. 310) claims that in the Faerie Queene there is "no when nor where." W.B.C. Watkins (Shakespeare and Spenser, p. 37) agrees in part with Lewis when he says: "Though created in space and deeply affected by time, the world of the Faerie Queene is unconfined by geography, unchanged by the seasons." Unfortunately, Watkins says no more about the Faerie Queene being "deeply affected by time." However, he does insist that reality lies under symbol, (pp.37-40). In speaking of Spenser's world and its symbols, Rosemary Freeman in Edmund Spenser, Bibliographical Series, ed. by Bonamy Dobree (London: Longmans, Green and Co., 1957), p. 25, points out: "Its meaning is not confined to these abstractions - that is the strength of its imaginative appeal - but without them it could not exist at all." Douglas Bush in Mythology and the Renaissance Tradition in English Poetry (Minneapolis: University of Minnesota, 1932), p. 113, describes Spenser's world thus: "For him (i. e. Spenser) the boundaries between the world of classical myth and the Celtic otherworld dissolve, and The Faerie Queene is the most notable example in our literature of the blending of the two mythologies." And, finally, Tucker Brooke seems to speak as an American when he comments on Spenser's world (A Literary History of England, p. 499), in these words: "Spenser's fairyland is no mystic fantasy, but a true picture of the democracy of life."

[19]The course of criticism about allegory in the Faerie Queene is admirably described by Mueller in Spenser's Critics, pp. 10-14. Excellent brief commentaries on allegory in the Faerie Queene may be found in C.S. Lewis' chapter on Spenser in The Allegory of Love and in Chapter V of B.E.C. Davis' Edmund Spenser: A Critical Study. Still among the most outstanding specialized studies is Frederick Morgan Padelford's The

Political and Ecclesiastical Allegory of the First Book of the Faerie Queene (Boston: Ginn and Co., 1911), Edwin Greenlaw's Studies in Spenser's Historical Allegory (Baltimore: The Johns Hopkins Press, 1932), and Philo M. Buck, Jr., "On the Political Allegory in The Faerie Queene," The University Studies of the University of Nebraska, XI (1911), 159-192.

[20]As Bowra points out (p. 143) since "Tasso could not divorce his poem from religion and morality. . . . the result is a poem which is consciously and conscientiously Catholic."

[21]Blanchard would have one believe that Ariosto "levels life's sacred ideals to commonplaces with self-indulgent irony" (p. 185). Such an observation seems to show an obvious failure to understand the basic code of Orlando Furioso. And when Blanchard concludes with the pious sentiment that "In the realm of his deepest thinking, Spenser faced Ariosto and refused to accept him" (p. 274), one feels that the most appropriate answer would be: Pity. If Spenser had accepted a little more of Ariosto's spirit, parts of the Faerie Queene might be better remembered. In fact, if Ariosto's cynical irony destroys morality and Spenser's noble idealism rescues it, it does not appear so to Douglas Bush who in Mythology and the Renaissance Tradition, p. 99, says "it is a question if Ariosto's morality is less healthy than Spenser's."

[22]For example, Legouis (p. 29) points out that Spenser fails to portray one good priest.

[23]Davis calls Spenser "the representative apostle of that English Renaissance which revealed itself, under different aspects, in geographical discovery, religious reformation and the revival of learning" (p. 58). And Davis states later (p. 64) that "the poetry of Spenser is circumscribed by the tastes and beliefs of his age."

[24]Many critics have commented upon this merger. Davis, p. 66, says "His Christianity is overlaid with the paganism of the Renaissance. . . ." Watkins notes, p. 148, that Greek and Roman ethics are joined to Christian moral beliefs. A. A. Jack calls the Faerie Queene "the monument of new Protestantism" (P. 183). Legouis, p. 137, describes it in these words: "His poetry, like his own thought, was a battlefield. In his verse the classic Renaissance and religious Reform ride against each other with spears couched, like the knights in his many jousts

and tournaments. His was a pagan imagination enraptured by all the beautiful forms, colors and sounds of this earth, with beauty, and above all the beauty of woman, for its polar star; his cherished faith was Platonism, which makes beauty the divine soul of the world. And yet this imagination, this faith, were always repressed and held in check by the Christian sense of the vanity of all sensual delights, by the fear of sin and the rightful worship of moral virtue." J. W. Saunders in "The Facade of Morality," That Soveraine Light, Essays in Honor of Edmund Spenser, eds. W. R. Mueller and Don Cameron Allen (Baltimore: The John Hopkins Press, 1952), pp. 1-34, shows that Spenser's attempt to please an audience composed of courtiers and middle class caused a dualism in his poetry. The order of the first two books of the Faerie Queene even suggests this merger of Greek and Christian elements. Notice that in Book I the virtue to be demonstrated is, as Bennett, p. 122, says, "so un-Aristotelian a virtue as holiness." Whereas in Book II he emphasizes the Aristotelian concern with the attainment of the mean in demonstrating temperance.

[25]Grace Landrum, ("Spenser's Use of the Bible and his Alleged Puritanism," PMLA, XLI (1926), 517-544), has discovered over 130 Biblical references in Book I and over 40 in Book II.

[26]Guy Boas in Chaucer and Spenser, Contrasted as Narrative Poets (London: Nelson, 1926), p. 143, lists certain of Arthur's qualities in relationship with contemporary models: "Prince Arthur must have the courage of Drake without his ruthlessness, the tenacity of Raleigh without his choler, the charm of Sidney without his ineffectiveness."

[27]Davis, p. 242, makes this same point in saying that Spenser "dictates his art not to the glory of God but to the praise of the godlike in man, grounding his ethics upon self-knowledge and self-mastery rather than upon abstract righteousness or fear of the Lord."

[28]Allen H. Gilbert in his article "Spenser's Imitations from Ariosto: Supplementary, PMLA, XXXIV (1919), 225-232, points out conclusions and transitions in the Faerie Queene which are done in the manner of characterization in these three poems.

[30]Arthur's only moment of unrest in the Faerie Queene is to be found when he condemns night for having prevented his pursuit of the fleeing Florimell (III, IV,

55-60). However, this condemnation of night is in keeping with Spenser's use of night as the time of "Shamefull deceipt, and else hellish dreriment"; whereas day is the time which "discours all dishonest wayes,/ And showeth each thing, as it is indeed."

[31]This is not to say that Arthur's role here is exclusively the physical aspect of his nature. Rather like the church Militant, he represents physical and spiritual elements both here and elsewhere in the poem.

[32]I feel that Mrs. Bennett fails to emphasize Arthur's role in the poem because of her insistence on his lack of development.

[33]Of course, the quest is not exclusively a love quest; for the various levels of allegory permit Arthur's quest to be interpreted as both a national and a religious endeavour. However, he is primarily motivated by his desire to find the Faerie Queene.

[34]John W. Draper in "The Narrative-Technique of the Faerie Queene," PMLA, XXXIX (1924), 310-24, comments on the device of the quest.

[35]Two studies of special merit dealing with Calidore and courtesy are: H. C. Chang, Allegory and Courtesy in Spenser, A Chinese View (Edinburgh: University Press, 1955), and J. C. Maxwell, "The Truancy of Calidore," That Soverain Light, Essays in Honor of Edmund Spenser, eds. W. R. Mueller and D. C. Allen (pp. 63-69).

[36]J. J. Jusserand in A Literary History of the English People (London: G. P. Putnam's Sons, 1906), II 504, calls Clorinda's death in Jerusalem Delivered "one of the most touching scenes in all literatures!"

[37]Though Orgoglio is actually the individual who overcomes Red Cross, he has been so weakened by his association with Duessa that even the Dwarf would have had little difficulty in subdueing him.

[38]Arthos, p. 44, points out that the individuals in the Faerie Queene confront evils which are "always absolute."

[39]I know of no detailed study which is primarily concerned with the minor characters in the Faerie Queene.

[40]See page 2 above. The title of Dodge's study is indicative of his point of view concerning Spenser's debt to Ariosto.

[41]Daniel C. Boughner's The Braggart in Renaissance Comedy (Minneapolis: University of Minnesota Press, 1954), is one of the most valuable studies of the braggart as a type figure. However, his study is concerned with the boaster as a type in drama and makes only side-glances at the type in non-dramatic literature.

CHAPTER II

FEMALE ANTAGONISTS

An effort was made in Chapter I of this study to establish the importance of the minor characters in the Faerie Queene. It now becomes our purpose to examine them in detail; and again as in the previous discussion of the major characters, we are faced with the problem of a proper method of procedure, for the vast number of minor characters in the Faerie Queene eliminates the possibility of dealing with each one in detail. Some sort of grouping becomes necessary. Though a number of different approaches might have been adopted, the most advantageous way for our purposes is to follow the classifications which Spenser himself obviously had in mind while writing the poem. This, of course, was to distinguish his characters morally, to separate them in terms of whether they were bent on doing good or evil. Once this general division of the minor characters has been made, we may then continue a further breakdown of the characters into smaller and more manageable groups. For example, the evil characters may first be separated by sex; then they may be

further arranged into such vocational groups as knights, squires, and magicians.[1] With these groupings this study will, therefore, fall naturally into two major parts: the minor characters who align themselves with evil, and the minor characters who align themselves with good. Let us first turn our attention to the antagonists in this chapter and reserve our consideration of the protagonists for the next chapter.

One of the curious paradoxes of Spenser's Faerie Queene is that although the poem abounds in evil characters (indeed, they seem to lurk behind every tree, in every cave, hermitage, cottage, castle, ocean, beside every stream, even in the privacy of dreams) still there is not one antagonist in the entire poem who approaches in dimension the stature of a major figure.[2] This is curious in view of the fact that each of the protagonists meets at the end of his quest a final supreme antagonist; and, therefore, the reader might expect that Spenser would give greater dramatic dimensions to this antagonist than he does to the other agents whom the heroes meet in the course of their quests. But such is not the case. For the most part, this final antagonist appears only at the end of the major character's quest when the hero is well equipped to deal with him successfully. Only with Acrasia and the Blatant Beast does Spenser prepare the reader for what is supposed to be a

climactic test for the hero by giving preparatory glimpses of the evil effects of the villain, as with Acrasia, or by the actual appearance of the villain, as with the Blatant Beast. All the evil figures are minor characters when set beside Arthur, Britomart, Artegall, Red Cross, and Guyon. A few, such as Duessa, Archimago, and Braggadochio, reappear from time to time in a number of different situations; but typically the role of a minor character in the Faerie Queene is largely restricted to a single appearance in a particular episode in which Spenser uses the minor character as a foil for some major figure who is demonstrating the special effectiveness of his particular virtue in overcoming evil. For example, Red Cross' first encounter with evil takes place when he defeats Error in Canto i of Book I. This is Error's only appearance in the poem. Later, Red Cross meets Despair; and when with Una's help he avoids being talked into suicide, we hear no more of Despair throughout the rest of the poem.[3] This type of evil character, such as Error or Despair, who makes only a single appearance is, of course, the least interesting dramatically and will, therefore, attract the least of our attention in this study. However, a number of minor antagonists reappear in more than one situation and , consequently, are of greater dramatic stature. Yet, it must be pointed out that the scenes

in which they appear are usually juxtaposed, or at least the series of appearances are nearly continuous. For instance, Malbecco reappears a number of times in the course of his loss of Hellenore and his attempt to recover her before Spenser leaves him with his fate on the rocky cliff. Also, Radigund participates in a number of scenes before her fatal encounter with Britomart. Aside from these individual agents of evil who make single or multiple appearances, Spenser also deals with what might be called a crime combine. That is, a particular minor antagonist may join forces with other antagonists in a kind of grand conspiracy of evil. Archimago and Duessa, for example, are always ready to join a group which shows signs of progress in corruption. Or the combine may be a family enterprise as with the three Sans brothers or Pyrochles and Cymochles, who in their underworld loyalty work together like modern crime syndicates. Of course, the combine may be more sophisticated, too, like the elaborate coterie with which Lucifera surrounds herself; or it may even be a kind of ideal vice ring like Acrasia's. From these few examples, it may be said, therefore, that in the Faerie Queene the characters who represent evil function dramatically both as isolated individuals and as members of a group, and they make both single and multiple appearances.

It should be added that the minor antagonists in

their dramatic roles practically exhaust the gamut of ways in which evil may be expressed in a character. Like Philotine and Occasion they can be highly abstract; or like Paridell and Braggadochio they can be highly realistic. In physical appearance, some like Acrasia are beautiful; others like Ate are ugly. They may, like Grill, be human beings turned to animals; or like the Blatant Beast, animals with certain human qualities; or, finally, like Guyle they may be both. At times, they may like Pyrochles face death with unflinching heroism; again, like Trompart, they may be professed cowards. In their manner, they may be sensually refined like Malecasta or repulsively vulgar like Ollyphant and Argante. If almost all are objectionable, still there are some like Coridon and Radigund who engage a certain amount of the reader's sympathy. They are the rulers of castles and the servants of aristocrats. They are knights and squires, princesses and ladies in waiting, magicians, idiots, sprites, and fishermen. Indeed, even a member of the deity, Proteus, is included in their ranks. With them, crime may be an end in itself as with Archimago, a way of life as with Lucifera, a comic pastime as with the Squire of Dames, a means to social position as with Braggadochio, or even a calculated business enterprise as with the Brigants in Book VI. In short, Spenser's minor antagonists range from those who are utterly con-

temptible to those who come very close to being sympathetically admirable.

Let us begin our analysis of this heterogeneous collection of fairyland residents with the evil women in the Faerie Queene, the first of the two major groups shall be examined in this chapter. The women antagonists in the Faerie Queene range from the sublime to the ridiculous; but those who receive the greatest dramatic attention from Spenser are primarily seductresses. Their extraordinary beauty and refined charm enable them to prey upon the noble heroes with remarkable success. Duessa, Acrasia, Phaedria, false Florimell, and Mirabella leave a wake of vanquished lovers scattered about the fields and dungeons of fairyland before they are finally exposed. However, not all the evil women in the Faerie Queene are beautiful seductresses; some are quite repulsive.

The term "woman" may be applied to Error only with qualifications, for actually she is an "ugly monster whose body is half serpent and half woman."[4] Her brood of "a thousand yong ones" suck "upon her poisonous dugs" and creep into her mouth when Red Cross approaches her cave. Spenser's description of the fight between the two contains some passages which are perhaps unequalled in their portrayal of filth, surpassing Milton's terrifying portrait of Sin in Book II of Paradise Lost. Error attempts

to break Red Cross's grip on her throat in this way:

> Therewith she spewd out of her filthy maw
> A flood of poyson horrible and blacke,
> Full of great limpes of flesh and gobbets raw,
> Which stunck so vildly , that it forst him slacke
> His grasping hold, and from her turne him backe:
> Her vomit full of bookes and papers was,
> With loathly frogs and toades, which eyes did lacke,
> And creeping sought way in the weedy gras:
> Her filthy parbreake all the place defiled has.[5]
>
> (I.1.20)

And when Red Cross finally kills Error, "her scattered Brood":

> Gathered themselves about her body round,
> weening their wonted entrance to haue found
> At her wide mouth: but being there withstood
> They flocked all about her bleeding wound,
> And sucked up their dying mothers blood,
> Making her death their life, and eke her hurt their good.
>
> That detestable sight him much amazde,
> To see th' vnkindly Impes of heauen accurst,
> Deuoure their dam; on whom while so he gazd,
> Hauing all satisfide their bloudy thurst,
> Their bellies swolne he saw with fulnesse burst,
> And bowels gushing forth: well worthy end
> Of such as drunke her life, the which them nurst
>
> (I.1.25-26)

Indeed, one must rank Error high among the most repulsive characters in the poem. Among the women, only Duessa's physical appearance when she is stripped by Arthur (I.viii.46-48) rivals Error in repulsiveness.[6] But Duessa's filth is revealed only once. Throughout the rest of the poem her disguise as a beautiful woman enables

her to pose as a lady worthy of admiration.

Among the other ugly women antagonists in the Faerie Queene consideration must be given to the "Hags." As each one is introduced, Spenser seems to take special pains in describing her in accordance with the Platonic concept that inner evil manifests itself in physical ugliness. Included in this group is the blind Abessa (I.iii.12), who, although she "day and night did pray," abused Una and set the villain Archimago on her trail. Another "wicked Hag" is Occasion (II.iv.14) who hobbles about "In ragged robes, and filthy disaray" provoking her son Furor "to wrath and indignation."[7] Impotence, and Impatience, Maleger's squires, are also referred to by Spenser as "two wicked Hags." Like Abessa and Occasion, they are "wrapt in rags"; and in addition to her ugliness one has the deformity of lameness. However, these two are such reputable fighters that before their suicide they bring down the mighty Arthur, and he must be rescued by Timias (II.xi.23-31). This is the only time in the Faerie Queene that Arthur is in need of help. Later in Book VI (vii.24) the savage man comes to his aid at a crucial moment when Arthur might be killed while asleep. But he is not sleeping in his encounter with Impotence and Impatience.[8] However, in spite of their prowess, these two hags are not the most interesting of their group. This distinction belongs to the witch-hag who is the name-

less mother whose lazy son falls in love with the beautiful Florimell. Though she is portrayed in the customary fashion, dressed "in loathly weedes," and living in a dirty "little cottage" "in a gloomy hollow glen" "Far from all neighbors," she is not only more talented than her four Hag predecessors but also more effectively characterized; and, even more important, she has greater influence on the course of the poem's dramatic action. Whereas Abessa's and Occasion's chief abilities seem to be vituperation and rabble rousing, and Impotence and Impatience are noteworthy for their skill at fighting, none has the supernatural power which this Hag demonstrates by dispatching the "hideous beast" after the fleeing Florimell and manufacturing a convincing reproduction of the real Florimell out of such incongruous ingredients as snow, mercury, wax, wire, and two burning lamps. Nor do any of her hag predecessors reveal the true human feelings which this one lavished on her lazy, retarded son. If she is a hag and a witch who practices "hellish arts," she is at the same time a mother who is more concerned about her son's happiness than certain other mothers in the Faerie Queene like Amavia who are more dignified but less loyal. Amavia, it is to be remembered, leaves her bloody-handed infant to shift for himself. Spenser underlines this mixture of good and evil in his description of the witch-hag's reaction to

Florimell's tearful plea for help:

> And that vile Hag, all were her whole delight
> In mischiefe, was much moued at so pitteous
> sight.
>
> And gan recomfort her in her rude wyse,
> With womanish compassion of her plaint,
> Wiping the teares from her suffused eyes,
> And bidding her sit downe, to rest her
> faint
> And wearie limbs a while.
> (III.vii.9-10)

By this act of "womanish compassion" the witch-hag is humanized. She is capable of being moved to pity - something beyond the capabilities of her predecessors. In part, her pity is due to the fact that she is so impressed with Florimell's beauty that she believes her to be "some Goddesse." However, when Florimell flees from the amorous advances of her lazy son, her admiration soon turns to vengeance. Her son has been rejected, and like most of the other hags her method of redress is violence. She instructs the Hyena-like beast to bring back Florimell dead or alive. When the beast returns from his mission with evidence which suggests that he had devoured Florimell, the witch-hag with the aid of sprites makes the false Florimell in order that "she might heale her son whose senses were decayed."[9] This act influences the course of the poem's dramatic movement; for though she and her son soon drop out of the poem, her creation, the false Florimell, plays in important role in subsequent episodes.[10]

Another hag who in her first appearance (IV.i.18) gives promise of being extremely interesting is Ate;[11] however, she never quite fulfills her dramatic potential. After she arrives on the scene in Book IV in the company of Duessa, Blandamour, and Paridell - a fit company for her to associate with - Spenser interrupts the course of the narrative in order to give an extended description of her background and physical appearance (IV.i.19-31). We learn that her dwelling is "a darksome delve farre underground" "by the gates of hell" surrounded by "thornes and barren brakes," and inside the "riuen walls" of her dwelling "were hung with ragged monuments of times forepast" such as "rent robes and broken sceptors plast Altars defyl'd, and holy things defast."[12] Spenser outdoes himself in describing the grotesqueness of her physical appearance. Her face is "foule and filthy" and her squinting eyes are turned "contrarre wayes," while both her tongue and heart are divided in two parts, one part contending with the other. Her ears are deformed, her feet are of different sizes, "th' one long, the other short," and her hands are "Likewise vnequall" and contend with one another so that what the one made, "the other mard againe." In short, this "old and crooked" hag is a perfect manifestation of the kind of utter confusion which she hopes to bring about in fairyland. However, her success is rather limited. She arouses Scudamour's ire

against Britomart when she insists that his lady, Amoret, has been unfaithful to him; she stirs up Paridell into attacking his traveling comrade Blandamour; she attempts to shame Braggadochio into fighting for false Florimell; and, finally, she appears as a witness against Duessa at her trial before Mercilla (V.ix.47). But for all her scheming, she has little effect on the course of the action. In spite of her lies, Scudamore is soon reconciled with Britomart and recovers his beloved Amoret; the Squire of Dames stops the fight between Paridell and Blandamour before either is seriously injured; she is completely wasting her taunts when she attempts to provoke the notorious coward Braggadochio into a fight; and even when she tells the truth at Duessa's trial, her evidence is ineffective; for Duessa is pardoned by Mercilla. In the final analysis, she lacks the complexity of a real individual and, somewhat like Occasion, emerges simply as an abstract "mother of debate/ And all dissention."

Since the remaining Hags in the Faerie Queene function in the same kind of abstract manner as Ate, they may be quickly disposed of. Slander appears briefly in Book IV.viii.22-36 when Arthur with Amoret and Aemylia come to her cottage for a night's shelter. She is the uncomplicated type of Hag who is dressed in "ragged rude attyre" and "with filthy lockes about her scattered wide/ Gnawing her nayles for felnesse and for yre." She is

filled with "rancour and despight/ Vp to the throat" which she pours out in "streames of poyson and of gall" that she may "causelesse crimes continually to frame/ With which she guiltlesse persons may accuse/ And steale away the crowns of their good name." But for all the abuse which she pours upon her three visitors she makes little impression on them and is soon forgotten. For Spenser she represents no more than an opportunity for him to reminisce about the good old days of "simple truth and blamelesse chastitie" and regret the decay of virtue in the "Princes Court." This was a theme that engaged the poet throughout his career. Envy and Detraction are the last two hags who appear in the Faerie Queene.[13] Like the other hags, they are "Two griesly creatures," "foule and filthie" with garments "all ragd and tatter'd." With the Blatant Beast they stand in wait for Artegall, who is returning to the Faerie Court after having overcome Grantorto and restored Irenae's kingdom to her. When he approaches, they accuse him of injustices and attempt to arouse his anger. But Artegall will not be provoked into attacking them. He rides on and orders Talus to ignore their lies. Though Envy and Detraction amount to little more than abstractions, Spenser's description of Envy is certainly to be ranked among the best of the compact character sketches in the poem. In no more than three

stanzas, he personalizes an abstraction with amazing precision.

> The one of the, that elder did appeare,
> With her dull eyes did seeme to looke askew,
> That her mis-shape much helpt; and her foule heare
> Hung loose and loathsomely: Thereto her hew
> Was wan and leane, that all her teeth arew,
> And all her bones might through her cheekes be red;
> Her lips were like raw lether, pale and blew,
> And as she spake, therewith she slauered;
> Yet spake she seldom, but thought more, the lesse she sed.
>
> Her hands were foule and durtie, neuer washt
> In all her life, with long nayles ouer raught,
> Like puttocks clawes: with th' one of which she scracht
> Her cursed head, although it itched naught;
> The other held a snake with venime fraught,
> On which she fed, and gnawed hungrily,
> As if that long she had not eaten ought;
> That round about her iawes one might descry
> The bloudie gore and poyson dropping loth-somely.
>
> Her name was Enuie, knowen well thereby;
> Whose nature is to grieue, and grudge at all,
> That euer she sees doen prays-worthily,
> Whose sight to her is greatest crosse, may fall,
> And vexeth so, that makes her eat her gall.
> For when she wanteth other thing to eat,
> She feedes on her owne maw vnnaturall,
> And of her owne foule entrayles makes her meat;
> Meat fit for such a monsters monsterous dyeat.
>
> (V.xii.29-31)

With striking directness Spenser reveals all the details of Envy's physical and psychological makeup: her eyes, hair, complexion, teeth, hands, diet, habits, and the nature of her character. She stands before the reader as a vivid

archetype of her hag comrades; for like her they are all dirty, ugly, and dominated by some moral evil. Their eyes are dull or crossed, hair dishevelled, complexions pale or sallow, teeth crooked, missing, or rotting and hands dirty. They eat snakes and frogs, and finger nails,. and some have a physical deformity, such as blindness or lameness, in addition to their repulsive appearance. They scratch, curse, lie, throw stones, and fight; but only the hag with the idiot son is of much dramatic consequence; and only Impotence and Impatience suffer death.[14] All the others are not much worse off for having encountered the heroes. Nor are the heroes themselves given much serious trouble by the hags.

In addition to the fact that the hags are all physically repulsive, they also bear other resemblances. For example, they usually appear with another character who may also be a hag. Abessa has a daughter, Corceca, who in the way she complements her mother's deficiencies -- she is blind, and her mother is a deaf mute -- apparently is serving her hag apprenticeship; Occasion is accompanied by her son, Furor; the hag-witch has an idiot son; Ate is Duessa's squire; and Impotence and Impatience and Envy and Detraction work as teams. Of the hags in the poem, only Scandal appears alone. Also of some interest is the resemblance of the settings in which the hags appear. Abessa, the hag-witch, and Scandal are found in cottages

(little dirty ones, of course) at which a hero or heroine (Una, Florimell, Arthur, Amoret, and Amylia) asks to spend the night. The other hags, Occasion, Impotence, Impatience, Ate, Envy, and Detraction are more actively aggressive and, therefore, appear traveling about the various plains of fairyland, where their chances of meeting others are increased and where open space permits more opportunities for fighting. The cottage hags are, for the most part, women of words but little action; whereas the hags of the road are women of fewer words but much violence. From the settings in which the hags appear, therefore, it would seem that Spenser is attempting to portray the aggressive and passive aspects of evil. The traveling hags invariably cause violence and bloodshed; whereas the cottage hags cause psychological unrest. But in the final analysis the hags as a group seem to represent only the lesser evils. Their dramatic roles are slight, and their effects on the heroes are negligible. By drawing them all so physically repulsive Spenser makes their evil natures manifestly obvious. Consequently, the heroes (and the reader) may be on their guard and take the necessary precautions. It is not the overt agents of evil, such as the hags, who cause much difficulty to the protagonists in fairyland; rather it is the seductresses who disguise their evil natures with a cloak of moral propriety and physical beauty.

In contrast with the repulsiveness, filth, and poverty of the hags, the group of minor women antagonists in the Faerie Queene who are distinguished by their beauty, charm, wealth, and the elaborate settings in which they appear come as a welcome relief. In station, they are often the ladies of castles; and by nature, they are generally seductresses. However, not all fit into these categories. For example, Lucifera is the lady of a castle, but her role as a seductress is not so clearly defined. To be sure, she has all the physical equipment to be a seductress. As Spenser tells us, "her bright blazing beauty" not only "all mens eyes amaze" but rivals even the brilliance of the sun. Yet she lures men to their moral and physical destruction not so much by the attractiveness of the abstract principle which she represents - worldly pride. Men fall by imitating her pride, not by admiring her beauty. In fact, details of Lucifera's beauty are noticeably lacking.[15] Except for a brief description of her "royall robes" of "glistring gold" and her resemblance to the sun, Spenser is silent about her physical makeup. However, he has a great deal more to say about her actions, all of which are intended to reveal her supreme pride. Hating the "lowly," she sits in the highest place; and she looks to heaven, "for earth she did disdayne." She constantly gazes into a mirror and admires her own beauty. She struts about with "Princely pace." And she takes her place of honor at the Red Cross-Sansioy

fight "with royall pomp and Princely maiestie." It would seems, therefore, that in deliberately omitting a detailed physical description of Lucifera while emphasizing her pomposity through her actions Spenser intended to portray Lucifera as an abstract quality rather than as a real woman; for as we have seen in our discussion of the hags, he could do either with skill.

As further evidence of Spenser's intention to emphasize the abstractness of her character, consider also the dramatic role which she plays in the poem. Duessa leads Red Cross to her castle to rest for the night. Like the other evil castles, it makes an impressive appearance at a distance; but on close inspection it is really in the last stages of crumbling decay. They are well received by Lucifera and join her and her court for an afternoon's outing. When they return to the castle, Red Cross is challenged to fight by Sansioy in order to avenge the death of his brother , Sansfoy. Lucifera disdainfully approves of the combat, and on the following day Red Cross meets and defeats Sansioy; but he is unable to kill him because Duessa covers the villain with a mysterious cloud. Red Cross returns to an elaborate chamber where his wounds are cared for; but when his Dwarf reports the horrors in the dungeon beneath the castle, they leave by a secret exit. On learning of their departure, Duessa follows them. Aside from showing her

"high displeasure" at the disturbance which Red Cross and Sansloy cause when they first meet, Lucifera does absolutely nothing to complicate or interfere with the dramatic movement of this episode. She simply orders that the two knights meet in "equall lists." This is no more than a stage direction. As we shall see subsequently, the usual role of the seductress is to attempt to lure one of the heroes into sin by offering herself to him. However, since in this episode Red Cross has already committed himself to Duessa, Lucifera is left with little to do. Consequently, she becomes a movable piece of the setting. She arrives on her throne with great majesty, rides in her coach drawn by the seven deadly sins to a field for an afternoon of sport, and watches the Red Cross-Sansfloy fight.[16] She is no more than a spectator of the action. She has little to say; and her actions are simply ritualistic gestures of little dramatic import. Duessa is the real dramatic figure of this episode because she participates in the action. She brings Red Cross to Lucifera's castle; she visits Sansloy's quarters on the eve of the combat to encourage him; on the next day she saves him by magic from certain death at the hands of Red Cross; and finally, she leaves the castle in pursuit of Red Cross. The narrative thread, therefore, follows Duessa's actions - not Lucifera's. In fact, Lucifera simply amounts to a morally unattractive abstract element

in Duessa's world. In brief, Spenser seems to say that worldly pride is no more than deception by superficial appearance and egotistical gesture to create a character of depth, such a makeup disqualifies a character from being interesting dramatically.

Philotime, another beautiful antagonist, resembles Lucifera more closely than any other seductress in the Faerie Queene, for she represents the abstract quality of Ambition in much the same way that Lucifera represents Pride. She, too, is "richly clad in robes of royaltye" and her beauty is expressed in terms of light: She sits in "glistring glory" and

> "Her face right wondrous faire did seeme to bee,
> That her broad beauties beam great brightnes threw
> Through the dim shade, that all men might it see"
>
> (II.vii.45)

But, as with Lucifera, Spenser gives no further particular details of her beauty. She remains beautifully vague.[17] The only specific details given are those which reveal her actions. She holds a "great gold chaine" extending from heaven to hell which a "route of people" attempt by various ways to ascend.[18] Like Lucifera, therefore, Philotime holds a position of "soueraigne maiestye," and is called beautiful but is never really described except through an action which reveals the abstract quality which she represents. The only basic difference between the two is that Philotime

plays the customary role of the seductress. She is offered to Guyon as his mistress. But even this role as a seductress she plays only indirectly; for rather than making any positive advances to arouse Guyon's desire for her she simply sits on a throne at a distance while her father, Mammon, like a merchant selling some product to a customer, attempts to use her as the bait to trap Guyon. But Guyon is unimpressed with the idea of acquiring Philotime. Indeed, Mammon himself is well aware of her limited appeal, for it is to be noted that she is not even the climactic temptation in the series which Mammon offers Guyon. He offers wealth before her and the tree with the golden apples after her. Philotime, like Lucifera, remains too abstract to be interesting dramatically.

Elissa and Perissa, two more beautiful antatonists, are even less significant as dramatic figures. These two sisters of Medina are simply abstractions who appear and disappear in a single scene (II,ii) which has not even the elaborateness of setting to recommend it. Appropriately, they appear in Book II in which the celebrated virtue is Temperance, so that with their sister Medina they represent the Aristotelian concept of the extremes and the mean. Elissa and Perissa, of course, are the extremes - excess and deficiency. Like the previous women they are the ladies of a castle, but unlike the previous evil castles theirs is "wondrous strong by nature, and by

skilfull frame." The sturdiness of the castle is, no doubt, a symbol of Medina's virtue. The three sisters, who are "children of one sire by mothers three," share the rule of the castle but not without discord; for "The eldest did against the youngest goe/ And both against the middest meant to worken woe." Yet in spite of the contentions which her sisters arouse, Medina is equal to the task of keeping peace as she demonstrates when her sisters' lovers, Hudibbras and Sansloy, fight with Guyon. Elissa and Perissa cheer on their lovers to fight, but they really have little effect on the action. Neither is described physically and each receives only the briefest consideration as an abstract principle (II.ii.35-36). They emerge, therefore, as two allegorical stage props.

If the four seductresses thus far considered lack depth as dramatic figures, Phaedria represents the first in our series who, though still partly abstract, is among the most attractive and least sensually aggressive of the women antagonists in the poem. True, she is obviously an allegorical character representing Mirth. Yet Spenser devotes much more attention to her development than he does to any of the previous seductresses. This is not to say, however, that Phaedria approaches in importance the station of Duessa or Radigund; for she shares in many of the characteristics which we have already noted in the other women antagonists. Like them, she is another

"daintie damzelle" whose physical beauty is suggested rather than described in detail. As with the others, she is characterized by her actions, and her dramatic role in the poem is largely restricted to a single appearance (II,vi). And finally, like them, she is a lady of some authority. Indeed, her authority - limited as it is to a small boat, a few birds, and a tiny island - is somewhat less impressive than Lucifera's, Philotime's, Elissa's, and Perissa's. But Phaedria uses what she has at her disposal with greater skill than any of the others; and with a few very helpful assists from Spenser she emerges as one of his more appealing antagonists.

No doubt, part of Phaedria's appeal is due to the fact that she represents Mirth, which is naturally more attractive than Pride or Ambition. Her role is to be merry and gay and amusing, not superior or aggressive or contentious; and she plays her part effectively. She has a "store-house" of "merry tales," a "fantasticke wit"; she decks herself with garlands and flowers for the amusement of her guests; and she laughs and sings for their pleasure. Indeed, even though she may "passe the bonds of modest merimake," Phaedria is neither ugly nor vengeful like the hags nor abstractly aloof like Lucifera and Philotime. Nor do we find her in a dirty cottage, crumbling castle, or deep cave. Her island paradise, though less elaborate than Acrasia's Bower of Bliss, is a

"chosen plot of fertile land," where flowers are always in bloom and birds sing their "notes sweetly" in every tree.[19] In short, Spenser has given to Phaedria the beauty, disposition, and environment to make her a fit precurser of Acrasia. In fact, it may not be going too far to suggest that, because of Phaedria, Acrasia's dramatic impact is diminished.

On his way to assist his brother against Guyon, Cymochles arrives at a river and finds a "Lady fresh and faire" singing to herself in a small boat. He asks to be taken across the river; and she quickly offers her aid; but instead of carrying him across the river she takes him over the "Idle lake" to her island, where she sings him to sleep before she returns to her post at the river. Soon after her return, Guyon arrives at the river bank and makes the same request, and again Phaedria complies by carrying him off to her island. There Guyon meets Cymochles, just awakened from sleep, who challenges the newly arrived knight to fight for the love of Phaedria. The two fight until Phaedria interveness. Then in order to keep peace she agrees to carry Guyon back to the river bank where she found him.

Even from this brief resume of the action Spenser's moral intentions are obvious. Two knights - an antagonist and a protagonist - meet a moral evil - excessive mirth which leads to idleness. The antagonist, Cymochles,

morally equipped to withstand the temptation, is drawn from giving aid to his own brother and is lulled into the idle sleep of inactivity by Phaedria. The protagonist, however, Guyon, is of sterner moral mettle. For even though Phaedria manages to get him to her island, "Her dalliance he dispisd, and follies did forsake." He is never taken in by her scheme and requests that he be given passage back. Cymochles is vanquished; Guyon prevails.

However, clear Spenser's moral intentions are, they do not reveal Phaedria's character. For as with the other women antagonists, we must observe her in action. Phaedria's role is that of a mariner. Ostensibly, she operates a ferry boat. Her association with water is perhaps significant because it draws her into line with the other characters in the poem who are likewise associated with a stream, a river, a lake, or a sea; and usually when Spenser places a character in the vicinity of water, the reader may prepare himself for some danger. Red Cross is undone because he drinks from a stream.[20] Guyon is exposed to many dangers while making the passage over water to get to Acrasia's Bower of Bliss. Cissie and Flossie perform their burlesque show in the water. Malegor can die only in water. The old fisherman attempts to rape Florimell in his boat; and though rescued by Proteus, she is imprisoned under the sea. Calepine runs into difficulty in trying to cross a river. It would

seem, then from these instances that, though water may on occasion serve to revive one of the heroes, more often it provides a setting for some danger or evil. Phaedria's role then as a mariner is ominous of some disaster. But her occupation does not explain why Phaedria is so interesting as a character. Her dramatic role does.

Unlike the previous seductresses, Phaedria takes an active part in the dramatic movement of the episode. She attempts to lure men into the joys of idle inactivity, and whether they are protagonists or antagonists is of little consequence to her. Also, she is a free-lance agent of evil. She has no train of servants to do her bidding, no relatives to offer assistance, no giants or magicians to work her will. Phaedria chooses to succeed or fail on the merits of her own talents. To be sure, she resorts to trickery in luring victims into her trap; but the tricks depend upon her skill in working them. Let us observe the strategy which she employs with the two knights. In dealing with Cymochles she is tempting a man who in Spenser's ethical system is predisposed to yield to any temptation because he is an antagonist. Therefore, once he is in Phaedria's boat - which, incidentally, like our modern equivalents - moves off by simply turning a pin - he easily falls victim to her vain delights; and she has no trouble carrying him off to her island paradise and lulling him to sleep with a

song which ironically echoes the biblical passage "Consider the lillies of the field." with Guyon, however, Phaedria has a more difficult time. After she has given him the same idle delight treatment which worked so well on Cymochles, Guyon accuses her of having misled him. But she cleverly replies that he "who fares on sea, may not commaund his way." A response such as this is clearly intended to free Phaedria of the blame of having deliberately taken Guyon away from his responsibilities and to trick him into thinking that her intended good service has really caused her a great inconvenience but that she is willing to make the best of it. Guyon is silenced, and she continues the charm ritual of trying to sing him into inactivity. The fight, however, prevents her from accomplishing this; and Phaedria's scheme to trap the two knights is only half successful. For Phaedria, unlike the previous seductresses, is opposed to violence, and she stops the fight. Phaedria's role of peacemaker is uncommon for a seductress because most of the evil characters thrive on contention, and a number fill up their dungeons with winners and losers alike. But there are no captured knights or dungeons for the vanquished on Phaedria's island. Her attitude is distinctly unaggressive. Her feelings for Guyon are representative of this, for when she finds that her tricks have failed

She no lesse glad, than he desirous was
Of his departure thence; for of her joy
And vaine delight she saw he light did pas,
A foe of folly and immodest toy,
Still solemne sad, or still disdainfully coy,
Delighting all in armes and cruell warre,
That her sweet peace and pleasures did annoy,
Troubled with terrour and vnquiet iarre,
That she well pleased was thence to amoue him farre.
(II.vi.37)

Unlike the others, Phaedria will not force herself on anyone if he is not receptive to her charms. In fact, she is glad to be rid of a knight if he interferes with her peace and pleasure. She is, then, in the final analysis an agent of evil who demands cooperation. She has all the gifts of the seductress -- beauty, charm, talents; and at the same time she has the qualities of an individual and an abstraction; for if her boat and the artificial beauty of her island align her with forces of supernatural evil, she is a woman who thinks for herself, a woman who makes her own decisions.

In the dramatic movement of the poem Phaedria actually serves as a preparatory figure for Acrasia, for in a number of ways the two are similar. They are women antagonists who attempt to lure men from their ways of life into corruption. They both attempt to bring about a man's downfall in a setting which is intended to emphasize their particular charms.[21] Both make it necessary for the men to cooperate with them in evil. And both work

their wiles on protagonists and antagonists alike. Because these two ladies do not distinguish between the protagonists and the antagonists their dramatic effect in the poem is somewhat diminished, for it reveals in them a complete moral indifference. It is true that what they do causes evil; but they do not work in league with other antagonists against the protagonists. They simply ignore any kind of moral distinction. They do not seek revenge, plot against the heroes, or aid the villains. They are not even aware of the distinction between good and evil. The evils which they represent, mirth and lust, are self-contained. They are sufficient unto themselves. The two women are so devoted to mirth and lust that they ignore all else. Consequently, since Phaedria and Acrasia are completely independent, their independence isolates them as dramatic figures and emphasizes the abstract element of their characters.

Though Phaedria and Acrasia are similar in many ways, important differences exist between the two. In the first place, Phaedria is a character who controls the dramatic action of the episode in which she appears. We see her transport her two victims off to her island. We watch her amuse them with her jokes and tricks, sing to them, argue with them, stop them from fighting, and carry Guyon back when he has had his fill of her idle pleasures. In short, we see Phaedria; we hear her speak, and we are

witnesses to her thought because Spenser permits us to enter her mind. About Acrasia, on the other hand, though she is obviously intended to be a more important figure, we actually know surprisingly little. For we are given only one glimpse of her before she is captured and carried off. And though Spenser offers a rather detailed description of her physical beauty, as he did not with Phaedria, besides making a vain attempt to get out of Guyon's net she does nothing when we find her in the arms of her lover. She says nothing; her thoughts are not reported; and her attitude is the most passive of all the seductresses. Because of Spenser's elaborate description of the Bower of Bliss, the reader is well prepared for a dramatic encounter between Acrasia and Guyon. But as drama the encounter is disappointing, for it is over with the flick of a net. In the case of Phaedria, on the other hand, Spenser makes no descriptive preparations. She is as much of a surprise to the reader as she is to Cymochles and Guyon. But a dramatic situation does follow her meeting with the two knights. This is the basic difference between the two episodes. And from this it follows that the characterization of Acrasia surpasses that of Phaedria only in the elaborateness of the setting in which she appears; for in contrast with the Bower of Bliss, Phaedria's island paradise is no more than a teenage picnic grove. But elaborate settings will not,

of themselves, make a character; and therefore, in the final analysis Acrasia cannot be taken seriously; for her role is no more dramatic than the artificial scenery in her bower. In fact, the two dancing nymphs in the water make a greater impression on Guyon than she does.

Many of the characteristics which we have observed in the women antagonists thus far in this study are combined in the portrayal of Spenser's prima donna seductress - Duessa.

As a type character, Duessa represents the seductress par excellence; for in addition to her extraordinary false beauty and false charm, she does not passively follow the course of the action which some one else directs. When Duessa is on the scene, more often than not she directs the course of the action. Nor is she the kind of seductress who makes a single appearance and then fades away into oblivion. She appears in four of the completed six books of the poem. She plays a major role in Book I in which she accompanies Red Cross from the time he is separated from Una until he is rescued by Arthur from Orgoglio's prison (I.ii.13-viii.50). In Book II (i.13-25) her appearance is brief; except for serving as a transitional device by pretending that she has been undone by Red Cross so that Guyon will attack him, her role is inconsequential. In Book IV (i.18-46) she reappears in the company of Blandamore, Paridell, and

Ate when the group is involved in complicating the Britomart-Amoret-Scudamore narrative thread. Shortly thereafter (IV.v.11) she appears at the tournament where she is entered by Paridell in the beauty contest. Her final appearance in the poem is appropriately in Book V (ix.38-50) at Mercilla's Court where she stands trial for her crimes. And, surprisingly enough, she escapes punishment. After Book I Duessa's dramatic importance diminishes, for we find her in the company of her own kind. Other than Red Cross she fails to engage the attention of any heroes until her last appearance, her trial, Spenser seems to have rendered her so ineffective that she may be set free in the world without running any great risk of her currupting additional knights. Mercilla's pardon is a tacit admission that she is no longer to be taken as a serious moral danger. This seems to be Spenser's final attitude toward Duessa; but until he does deem that she is relatively harmless, Duessa is an extremely energetic and active character.

She manages to convince Red Cross when he has killed her lover that she is really a maiden in distress; she successfully distracts him from understanding Fradubio's prophesy that he will suffer by remaining in her company. Her intrigues at Lucifera's castle have already been described;[22] and when she loses Red Cross to Orgoglio, she acquires the giant as her new lover. Later, she

pretends that Red Cross has seduced her before she acquires still another lover, enters a beauty contest, and is tried at court. Without doubt, she is the most conniving and successful of the completely evil women characters; for she is entirely dedicated to evil, and she has at her disposal all the tricks for carrying out her intentions. Her physical beauty is difficult to resist. She may rely upon supernatural aid to carry out her schemes, and she also has the cooperation of the other antagonists. Yet even though all these advantages assist Duessa in working evil, they do not enhance her stature as a dramatic figure because rather than individualizing her as a person they emphasize the abstractness of her character. That is, as a dramatic character she undergoes no change, experiences no truly human emotions, and engages none of the reader's sympathy. She may be admired for her cunning, beauty, and determination; but because she is so utterly corrupt, we never lose sight of the fact that she is an abstraction. Better than any of the other women antagonists she illustrates Spenser's habit of revealing evil by disguising it as an apparent good. Pure evil rarely appears as such. Usually the evil is hidden under a veneer of virtue whether it be a woman, a man, or a castle. As a result, that which is evil has two identities - the real and the apparent. In the case of Duessa, we find these two identities in her physical appearance: the

real Duessa is a foul hag, whereas the apparent Duessa is a beautiful lady. She has two names, one real, Duessa, and one assumed, Fidessa; and she has two different origins; the one which she tells Red Cross and the real one which Spenser tells the reader.

As with the other double aspects of her nature, Duessa also has two different dramatic roles which are clearly distinguishable in the way Spenser counterbalances the scenes in which she appears. She makes eight separate appearances in the poem, but the Duessa of the first four scenes is an entirely different dramatic figure from the Duessa of the second four.[23] In the first four scenes, she associates with a protagonist, Red Cross; in the second four, she associates with an antagonist, Paridell. In the fourth scene (I.vii.1-viii.50), she is tried and punished by Arthur; in the eighth scene (V.ix.38-50), she is tried and freed by Mercilla. In the first scene (I.ii. 13-27), she is the occasion for a combat between Red Cross and Sansfoy; in the fifth scene (II.i.13-33) she fails to cause a combat between Red Cross and Guyon. In the first four scenes, she is an imaginatively active schemer who is determined to corrupt Red Cross, and succeeds at it; in the second four scenes, she is a rather dull passive stage prop who, like a camp follower, appears to have no clearly defined objective. In contrast with her series of successes in the first four scenes, she is consistently a

failure in the last four. Consider in more detail the attention which Spenser gave this balance in his portrayal of Duessa. In the first four scenes, she leads a protagonist about through the world of evil. She leads Red Cross to a tree which turns out to be the symbol of her corrupt influence; she leads him to Lucifera's castle of Pride; and finally she is with him when Orgoglio overcomes him in battle. However, she herself is led about by the antagonists through the world of good in the second four scenes. She is Paridell's lady when his group meets the Cambell-Triamond group. She attends Satyrane's Tournament, which in pageantry and splendor is the virtuous equivalent of Lucifera's procession of the seven deadly sins and the encounter between Red Cross and Sansloy. And finally each group of the four scenes builds up to a trial. At the end of the first group, Duessa, tried informally, is found guilty and is punished by being stripped of her artificial beauty and revealed in her true ugliness. At the end of the second group, however, Duessa in a very formal trial is completely pardoned by Mercilla. Though most readers may be surprised at Mercilla's liberal attitude toward Duessa, on the basis of the interpretation offered her it is both logical and just that Mercilla should have pardoned her, because, ironically, Duessa is not really guilty of anything. Since her trial and punishment by Arthur for her successful

crimes, her schemes have all failed. Guyon would not fight Red Cross; her knight is defeated at Satyrane's Tournament; she loses the beauty contest; and her plot to take over Mercilla's castle is ineffective. In fact, even her own squire, Ate, proves disloyal by testifying against her at the trial. Therefore, it seems logical to conclude, as I have already pointed out, that in the end Duessa is no longer to be taken seriously as a moral danger.

Malecasta, another seductress, more nearly resembles Phaedria and Acrasia than Duessa. She is a beautiful woman, a woman of authority, a woman dedicated to sensual pleasures, and a woman who apparently does not distinguish between antagonists and protagonists for her victims. But in spite of the characteristics which Malecasta shares with the other seductresses, Spenser introduces new elements in the portrayal which comes as a refreshing deviation from the type. First, and most important, he resolves the climactic "seduction" scene with a display of racy humor one expects to find in Bryon's Don Juan but not in Spenser's Faerie Queene. And, second, Malecasta is the first of the seductresses who truly resembles a real woman. Unlike the previous seductresses and even some of the hags, Malecasta has no supernatural power. In fact, the earthy episode in which she appears is noticeably lacking in supernatural machinery.

At the beginning of Book III, after a transitional episode linking with Book II, Britomart chances upon a group of knights fighting on a plain. Because the fight in unfair, six knights are attempting to subdue one knight, she stops the struggle and asks them to state the cause of their contention.[24] They explain that the lady of a nearby castle has ordered that each knight who passes by, whether he has a lady or not, must either enter her service or fight against her six "Champions." If he defeats the six, he wins her. Realizing the absurdity of such an unjust decree, Britomart offers her aid to the love knight, who happens to be the Red Cross Knight, and together they defeat the six champions. The vanquished knights pledge their loyalty to Britomart and invite her and Red Cross to their Lady's castle.

The interior of the castle is sumptuously decorated with gold and precious stones and with tapestry depicting the Venus-Adonis myth. The main chamber is filled with beds "full of Damzels, and of Squires/ Daunceng and reueling both day and night" and "sweet Musicke did diuide/ Her looser notes with Lydian harmony." Britomart and Red Cross are welcomed into this elaborate brothel; and when the lady of the castle, Malecasta, sees Britomart's beauty her desire is aroused. After dinner when all reture for the night Malecasta, inflamed with lust and ignorant that Britomart is really a woman, steals

into the maid's chamber and climbs into bed with her. When Britomart awakens soon after to find that she has a bed partner, she springs for her sword; and in the melee which follows, the whole castle is aroused. But Britomart and Red Cross fight off Malecasta's followers and leave the castle in haste.

The thematic function of this episode in Book III in which Chastity is the controlling virtue seems eminently clear. Britomart represents the virtue, and Malecasta its antithesis. Chastity encounters lust and puts it to flight. Further, as we have seen in discussing the settings of previous episodes, the setting here is appropriate for the theme. The castle is called "Castle Ioyeous." The elaborate art work, the beds, the music, and the jolly company of loose, young lovers are all in keeping with "The image of superfluous riotize" which Spenser wishes to establish in portraying sensual pleasure. In short, the Castle Ioyeous is a variation of the Bower of Bliss and Phaedria's island paradise; and Malecasta is a variation of their respective mistresses. To be sure, Malecasta is less sensuously attractive than Acrasia, and she is less dramatically interesting than Phaedria. As with the other seductresses, the particular details of her beauty remain vague while her controlling passion is revealed through some action. With a single stroke Spenser shows the reader what is

to be expected of Malecasta:

> Her wanton eyes, ill signes of womanhed,
> Did roll too lightly, and too often glaunce,
> Without regard of grace, or comely amenaunce.
> (III.i.41)

Most of the prostitutes in fairyland seem to have "wanton eyes." Spenser need say no more. We are prepared for the following stanzas in which he has described Malecasta's attempted seduction of Britomart:

> Now whenas all the world in silence deepe
> Yshrowded was, and euery mortall wight
> was drowned in the depth of deadly sleepe,
> Faire Malecasta, whose engrieued spright
> Could find no rest in such perplexed plight,
> Lightly arose out of her wearie bed,
> And vnder the blacke vele of guilty Night,
> Her with a scarlot mantle couered,
> That was with gold and ermine faire enueloped.
>
> Than panting soft, and trembling euerie ioynt,
> Her fearfull feete towards the bowre she moued;
> Where she for secret purpose did appoynt
> To lodge the warlike mayd vnwisely loued,
> And to her bed approching, first she proouee,
> Whether she slept or wakt, with her soft hand
> She softly felt, if any member mooued,
> And lent her wary eare to vnderstand,
> If any puffe of breath, or signe of sence she fond.
>
> Which Whenas none she found, with easie shift,
> For feare least her vnwares she should abrayd,
> Th' embrodered quilt she lightly vp did lift,
> And by her side her selfe she softly layd,
> Of euery finest fingers touch affrayd;
> Ne nay noise she made, ne word she spake,

But inly sigh'd. At last the royall Mayd
Out of her quiet slomber did awake,
And chaungd her weary side, the better ease
to take.

Where feeling one close couched by her side,
She lightly lept out of her filed bed,
And to her weapon ran, in minde to gride
The loathed leachour. But the Dame halfe
ded
Through suddein feare and ghastly drerihed
Did shrieke alowd, that through the house it
rong,
And the whold family therewith adred,
Rashly out of their rouzed couches sprong,
And to the troubled chamber all in armes did
throng.

(III.i.59-62)

The comedy of this climactic scene is indeed its most outstanding feature. Malecasta steals secretly into Britomart's bed, prepared for a night of pleasure. Then, too suddenly for Malecasta to retain her senses, her intended lover turns out to be not only a virtuous knight but a woman! The humiliation is twofold. She is not only rejected; she is mistaken. That Spenser intended this situation to be humorous is evident from the way which he prepared for it. First, he insists upon keeping Britomart's sex a secret by having the maid sit through a dinner in all her armor. It is to be noted that in a similar situation later at Malbecco's castle Spenser lets Britomart reveal her sex before dinner (III.ix.20ff). And second, Malecasta is not portrayed as an utter villainess. Her castle unlike the other evil castles in the poems is "stately" and "most goodly edifyde"; there are no horrible dungeons

for her thralls underneath it; and one can leave the castle at will. None of the thralls are starved, turned into beasts, or humiliated by being given a woman's occupation. In fact, the loose young lovers seem to be perfectly content with their beds and music. In these features Malecasta's castle resembles Phaedria's island paradise. Nor is Malecasta herself given any kind of extraordinary power to lure in lovers. She is human enough to make a mistake about something as basic as the sex of her intended lover; and she is weak enough and woman enough to be shocked into fainting. Also, after Britomart and Red Cross fight off her followers they do not destroy the Castle Iouous as Guyon destroyed the Bower of Bliss. Nor do they attempt either to capture Malecasta or to set any of the loose, young lovers free. In fact the six who pledged their loyalty to Britomart, actually fight against her at the end. Nor does Malecasta dispatch any troop of knights to pursue Britomart and Red Cross when they leave. She attacks neither verbally nor physically. In short, Spenser makes a deliberate effort to avoid making Malecasta repulsive in any way other than by her excessive sensuality; and even her sensuality becomes a joke. If he had chosen, Spenser could easily have turned the Malecasta episode into a serious moral lesson by simply altering a few details. For example, Malecasta could

just as easily have fallen in love with Red Cross as with Britomart. If she had, the seduction scene would have had some serious meaning. Or he could have made Malecasta a man and thus at least a man would have invaded Britomart's bedroom. Or, finally, he could have made Malecasta repulsive either in physical appearance or by some action. But he did none of these things; and, therefore, it is difficult to see the Malecasta episode in any other than a humorous light.[25] Spenser is poking fun at his own Knight of Chastity and at unbridled lust at the same time. Nothing serious happens in the whole episode: no one is killed, captured, or reformed; only Britomart leaves with a scar, "yet was the wound not deepe." And apparently it causes her no great inconvenience. Malecasta emerges, therefore, in the end as a kind of semi-humorous character who really makes no lasting impression on the protagonists. Her episode simply furnishes the occasion for Britomart to meet Red Cross and learn about Artegall; and, of course, it presents Spenser with the opportunity to build another castle and depict lust in another way -- comically.[26]

Thus far in our discussion of the beautiful women in the Faerie Queene we have had occasion to deal with various types. With Lucifera, Philotime, Elissa, and Perissa, we found that Spenser was primarily drawing abstractions, women whose roles in the poem were scenic

rather than dramatic. With Phaedria, however, the role of the beautiful woman took on dramatic dimensions; and for the first time, she directed the course of the action. Acrasia, though like Phaedria in many ways, found to be no more than an abstraction; but she prepared the way for our consideration of the prima donna of all the seductresses--Duessa. And, finally, with Malecasta we found that though she too was a seductress and shared in many of the characteristics of the type, still she was the first to be drawn as a real woman. All the others, if they were developed in any degree, had supernatural powers of some sort; but Malecasta did not. We shall observe the same elements of realism in Hellenore.

Although the wife of Malbecco has many of the characteristics of the previous seductresses, strictly speaking she is a seductress only in the sense that she is predisposed to sensuality. Her resemblance to these women is evident in that, like them, she is a beautiful woman who as mistress of a castle holds a position of authority. However, unlike them, she makes no attempt to lure unwary knights into her service. Also, unlike any of the previous seductresses, she is a married woman. But what most distinguishes Hellenore from the previous women is the fact that she is a real flesh-and-blood woman. Unlike Phaedria, Acrasia, and Duessa, for example, she has no allegorical responsibilities. Her

role is simply that of an unfortunate maid who has somehow acquired a jealous, old husband and is faced with a tedious future of marital boredom.

Like the Malecasta episode, this one (III.ix.3-x.60) begins when some traveling knights have difficulty outside the walls of a castle. But once they are admitted, the episode speeds to a climax. Malbecco, the master of the castle, is the antithesis of Malecasta; for whereas she hoped to lure men into her castle, he wishes to keep them out. The miser hopes to keep his wife by preventing her from seeing any other knight. But Satyrane, Paridell, The Squire of Dames, and Britomart clamor outside for admission; and after they threaten to force their way in, he grants them permission to enter. Again, as in the Malecasta episode, the critical situation is reached at dinner when Malbecco's beautiful young wife Hellenore is introduced to the guests. Paridell, a dedicated sensualist, begins his courtship of her and she returns his attentions with signs of her own interest in him.[27] After dinner all retire for the night; and on the next day Britomart, Satyrane, and the Squire of Dames depart; but Paridell remains on the pretense of illness. During the period of his pretended convalescence, he woos Hellenore by employing all the conventions of courtly love until she agrees to accept him as her lover and run off with him.[28] Their plan to set

fire to Malbecco's money and leave the castle at the same time is calculated to force the jealous miser into deciding between rescuing his wife or saving his money. Malbecco chooses to save his money, and Paridell makes off with his Hellenore. When next we meet Paridell he has discarded Hellenore, having grown tired of her love, and has left her in the service of a group of lusty Satyres. However, Malbecco still anxious to recover his wife seeks her out and offers to forgive all her offenses if she will return with him to their castle. Hellenore refuses. Apparently she is happier as a prostitute to Satyres than she was as the wife to Malbecco. Her refusal drives him mad; and the episode ends when Malbecco, having jumped off a cliff, hides away in the gloomy recesses of a stony cave, completely isolated from the world.

The chief significance of the entire episode seems to be that it serves as Spenser's commentary on a marriage which is really a mismatch.[29] Hellenore is unable to satisfy her natural sensual inclinations in her marriage with Malbecco; and, therefore, she must look elsewhere for relief. Since Malbecco is unable to keep her hidden away indefinitely, it becomes simply a matter of time until Hellenore finds occasion to free herself from the marital oppression of her life with Malbecco. She possesses no supernatural powers or charms to effect

her liberation from him; nor does she take the initiative in seeking out a lover. In fact, rather than seducing a knight, she herself is seduced. But since she is predisposed to sensuality, once Paridell begins his courtship, her complete degeneration into sensuality is quickly and easily brought about. Still, Spenser does not insist upon reproaching Hellenore for her unfaithfulness. To be sure, neither does he applaud her for it; but he does sympathize with her because her initial mistake of uniting with Malbecco has caused her sensual degeneration. But in Spenser's eyes Malbecco is the real culprit because he has entered upon a relationship in his marriage with Hellenore which is unnatural. For he is incapable of fulfilling his responsibilities in marriage. Therefore, by hiding her away in secrecy he deprives her of all the joys to which she has a natural right. Not only are her physical desires frustrated but her psychological needs are suppressed by her social isolation so that before the arrival of Paridell Hellenore's identity is the sterilized equivalent of Malbecco's money. Malbecco, Spenser is saying, has no right to cancel out the identity of his wife by isolation; and because he has tried to, he loses his own identity in the isolation of a cave.

Spenser's use of setting in this episode substan-

tiates this interpretation of the Hellenore-Malbecco relationship. For there are two distinct settings, the castle scene and the forest scene, which represent the two extremes of Hellenore's condition. Malbecco's castle, unlike any of the other castles in the Faerie Queene, noticeably lacks any kind of artistic embellishment. There is no music; tapestries do not hang on the walls; there are no pageants. Indeed, other than the four visiting knights, Malbecco and Hellenore seem to be the sole occupants of the castle. From this evidence, therefore, it would seem that Spenser is symbolizing the sterility of the Hellenore-Malbecco relationship by placing the couple in a setting which is devoid of any kind of activity or artistry. Their marriage is as empty of meaning as the castle in which they live. The forest setting, on the other hand, contrasts sharply with the utter stillness of the castle. Here, life abounds. The Satyres are a jolly group of sensualists who enjoy the freedom of their natural setting with wild abandon. They dance and sing through the day and provide Hellenore with a kind of nightly pleasure which Malbecco was incapable of providing. In this setting Hellenore finds herself at home and refuses to give up the pleasures and freedom of this life for what Malbecco has to offer. Clearly, then, the excessive natural freedom of the Satyres in their noisy,

fun-making sensuality contrasts with the extreme frigidity and secrecy of Malbecco's castle.

In the final analysis, therefore, in spite of her sensuality Hellenore engages a certain amount of the reader's sympathy; for she makes no attempt to corrupt anyone. Her actions, except where she fires Malbecco's money, are not malicious. And her portrayal as an individual is singularly realistic. In fact, the reader regrets that Hellenore did not have access to one of the better-balanced protagonists instead of Malbecco and Paridell who might have directed the course of her spirited, fun-loving nature along more morally proper channels.

The elements of realism which we have thus far noted in the characterizations of Malecasta and Hellenore reappear in Spenser's portrayal of Radigund. For, like these two, Radigund is a very real woman, not an abstraction, who enjoys neither the advantages of supernatural power nor the protection of mutual aid pacts with other allegorical antagonists. Again, Spenser bases the Radigund episode on the theme of love. In short, he draws the Amazon's character with such precision that she must be ranked among the most interesting of all the women antagonists in the Faerie Queene.

This noble Amazon princess engages our sympathy because, unlike any of her colleagues thus far, she is

a woman who suffers. She is first revealed as a woman of violence and wrath (V.iv.29-47).[30] And since she appears in the book in which justice is the theme, the reader may expect that she is to symbolize some injustice which Artegall must set to right. At least one would be justified in taking this view of her on the basis of Terpine's report to Artegall after he is rescued from a crowd of women by the Knight of Justice. As Terpine tells Artegall, Radigund is the leader of a city; and because she has been rejected in love by a knight, Bellouant, she wishes to avenge herself on all knights by challenging them to a single combat. If they lose, they must promise to subject themselves to her kind of justice or die. Radigund's justice is to convert the vanquished knights into women. Artegall, of course, wishes to straighten out the situation and with Talus and Terpine goes to her city, Radegone, where they engage the inhabitants of the town in a wild street fight. After witnessing the slaughter which the three knights cause in the day's fight, Radigund decides to spare additional trouble for her people by challenging Artegall to single combat. Artegall accepts. They meet on the next day; and though Artegall knocks Radigund unconscious with a blow on the head, he refuses to take her life because he is moved by her beauty. Radigund soon recovers and finding Artegall without a

sword, quickly overcomes him and makes him her thrall. Immediately he is stripped of his armor, imprisoned, and given a woman's occupation. In the meantime, Talus returns to Britomart and seeks her aid to rescue Artegall. While the iron man is away, Radigund finds that she is in love with Artegall; but unable to reveal her love to him directly, she employs the aid of her trusted maid, Clorinda, in order to make her love known to him. Clorinda, however, proves false; for instead of carrying out Radigund's intentions she falls in love with Artegall herself and bears false reports to each of the principals in order to win Artegall's love for herself. But before her duplicity is exposed, Britomart returns with Talus to rescue her lover. She and Radigund meet in battle, and in this furious encounter the Amazon dies at the hands of Britomart. Then Artegall along with the other imprisoned knights is set free.

Spenser's primary moral intention is evident. Radigund is obviously guilty of an injustice by attempting to make men into women and must be punished for it. Her guilt is that of subverting the laws of nature upon which chivalry is based. As Britomart observes, she does not abide "by the lawes of Cheualrie" (V.vii.28). And as one might expect, Spenser assigns the task of punishing Radigund and re-establishing justice to Artegall. But let us consider for a moment the circumstances

leading up to the Radigund episode from Artegall's point of view. Until his meeting with Radigund, Artegall has been something of a circuit judge riding about the roads of fairyland with a portable instrument of punishment in the person of Talus. During this time, he has, so to speak, tried a number of cases; and each time, depending upon the seriousness of the crime, he has either given the offender a penance to carry out or he has killed him. For example, in the Sangliere case a knight who has murdered his lady is given the penance of carrying her head around for a year -- a rather light sentence for such a crime (V.i.13-30). Then in the case of the Giant with the scales who is preaching a kind of Communism, Artegall attempts to refute his arguments (V.ii.29-54). However, when the Giant refuses to listen to reason, Talus kills him. The other cases with Pollente (V.ii.2-28), Braggadochio (V.iii.10-40), Bracidas and Amidas (V.iv.40-20) correspond generally with these two examples in that Artegall usually tries to reason with the offender and only when reason fails does the death penalty follow. Radigund, however, is never given the opportunity to present her side of the case because Artegall disqualifies himself as her judge. His dedication to justice, unlike Talus', is tempered by his humanity. He finds it impossible to lop off such a beautiful head. Artegall's refusal, therefore, to

kill Radigund is obviously Spenser's way of saying that she does not deserve it. True, she deserves to be punished, but her punishment should not have been death, for her crime is no more serious than Malecasta's. She does not draw knights into her service by tricks. They fight her of their own accord, and the conditions which she lays down apply as much to her as they do to them. If she loses, she is prepared to submit herself to whatever fate they decree. This is more than Malecasta was willing to concede, and she escaped without punishment.

Furthermore, it must be kept in mind that if Radigund's sense of justice is misguided and if she ignores the laws of chivalry by fighting against the forces of good, at least she has some kind of motivation. She is not humiliating knights for the pure sport of it. Rejected love has motivated more serious crimes than Radigund's. Her motivation distinguishes Radigund from the host of other women whom we have previously considered because their natures directed their actions. They acted as they did because they could not act otherwise. Radigund, however, has made a deliberate choice; and if she is acting wrongly, we recognize her fault as a human failing.

Aside from supplying Radigund with greater motivation, Spenser emphasizes the human attractiveness of her character in a number of ways. First, he deliberately

dis-associates her from the world of the supernatural. She has gained her station as Princess of Radegone on the merits of her strength and nobility. She has no charmed weapons, armor, or allegorical clap-trap to aid her in overcoming opponents.[31] She meets them all as another human; and when Britomart cuts off her head she is just as dead as all the other real people who die in fairyland. Second, in her station of authority she is highly respected by her subjects, for they stand loyally behind her in the fighting. Third, we have also noted that Spenser follows the practice of revealing characters in terms of the settings in which they appear. Lucifera's castle was crumbling; a number of the hags lived in dirty cottages; and Acrasia's bower was artificially contrived; but the House of Holiness and the House of Temperance were very well constructed. The completely evil characters, then, are assigned to dwellings which are in some way false or filthy; the good characters reside in well-built dwellings. It is not without consequence, therefore, when we read that Radigund lives in "A goodly citty and a mighty one" (V.iv.35).

Besides Radigund's motivation, station, and environment being in her favor, there is nothing artificial or false about her beauty. Like Britomart, she is an excellent mixture of strength and womanly grace.

Artegall's reaction when he first beholds her face is proof enough of her beauty:

> But when as he discouered had her face,
> He saw his senses straunge astonishment,
> A miracle of natures goodly grace,
> In her faire visage voide of ornament,
> But bath'd in bloud and sweat together ment;
> which in the rudenesse of that euill plight,
> Bewrayd the signes of feature excellent:
> Like as the Moone in foggie winters night,
> Doth seeme to be her selfe, though darkned be her light
>
> (V.v.12)

Even Britomart's accusation that Radigund does not abide "by the lawes of cheualrie" needs qualification in view of the fact that is suggest treachery on the Amazon's part. However, it is to be remembered that Radigund's decision to fight Artegall in single combat was made "Rather then see her people spoiled quight." That is, Radigund shows that she has the nobility of character and loyalty to her subjects which demands that she accept whatever consequences result from her decree. Furthermore, she is not found wanting in the proprieties of the social graces. She is so sensitive about the refinements of hospitality that when she sends her challenge to Artegall she also sends along "wine and iuncates fit" which she "bid him eate." One would hardly expect such courtesy from a coarse woman.

That Spenser felt sympathy for Radigund and deliberately made her attractive is evident in the ways he

watches her with Britomart. Both are beautiful, chaste, impetuous, honorable, and courteous. Both are knights and ladies of authority. Both love Artegall, confide their love for him to another woman, fight him in battle, and are spared by him when he sees their beauty. In fact, even the scenes in which Artegall spares them are strikingly similar. Because he thinks both women are guilty of a wrong, he is the aggressor in each battle and his strategy is the same in both encounters. He retreats while warding off their wrathful blows until their first energy is spent; then he turns his full might against them and strikes them to the ground. When each maid is on the ground without the protection of a helmet, Artegall drops his sword when he sees their beauty and regrets his cruelty. Such a series of resemblances between Radigund and Britomart can hardly be a matter of coincidence.

In addition to all these favorable touches with which Spenser adorns his portrayal of Radigund, the most engaging feature of her personality is that she is a woman who has a great capacity to love and that because of it she must suffer. All the previous women were either, like Lucifera or Philotime, too abstract to love; or, like Acrasia's or Malecasta's, their love was no more than lust. But Radigund's love is so deep that she dies for it. None of the seductresses die for

lust. Consider the circumstances which lead to Radigund's tragic death. First, it was because her love for Bellodant was rejected that she made the foolish decree of humiliating all other knights. This decision reveals her tragic flaw. Her desire to avenge her rejected love prevails over all her noble qualities and establishes a basis for her downfall. Then, logically, because of the injustice of her decree she is made to deal with Spenser's Knight of Justice, Artegall; and for a second time she finds herself in love. Again as with Bellodant, her love is rejected. But this time the circumstances are altered. For Artegall does not reject her directly. Actually, because Radigund's trusted maid has been false, he is not even aware that she loves him. Of course, since Artegall is already betrothed to Britomart, there is little likelihood that he would have reciprocated her love had he known about it. However, in denying this remote possibility, Spenser creates an anxiety in the reader that Radigund may at least somehow succeed in making her love known to Artegall. Some pity for Radigund would have been aroused had she only been rejected by Artegall, but this pity is intensified when we realize that Radigund has been rejected by a man who does not even know that he is doing so. As a final tragic irony Radigund, unknowingly rejected by the man she loves, and betrayed by the only woman whom

she trusts, dies at the hands of Artegall's real love, Britomart, who is motivated by the same kind of love as Radigund herself.[32]

Few episodes in the Faerie Queene surpass this one in dramatic refinement, for seldom does Spenser allow the reader to know more about the actual circumstances of a situation than do the characters who are involved in it. In support of the major thesis of this study is the fact that the central figure in the episode and the cause of its dramatic intensity is Radigund, a minor character.

Mirabella serves as an appropriate transitional figure between the seductresses whom we have just considered and the reformed women whom we shall turn to next, for she is a former seductress who is attempting to achieve her redemption. When Timias first sees her appear on the scene in Book VI in the company of Disdain and Scorn, he is incensed at their rought treatment of her and rides to her rescue; but he is soon unhorsed and captured by the giant Disdain and shares the same abuses which Mirabella suffers. Serena, Timias' companion at the time, thinking that the giant has killed the squire, flees for her life. Mirabella pleads with the the two to release Timias but they ignore her. Then Arthur and Enias soon come upon the party; and after Enias fails to free the prisoners, it

becomes necessary for Arthur to take a hand in the situation. He makes short work of Disdain. After dealing him such a stroke on the leg that "It crackt throughout," the giant falls to the ground and Arthur is about to lop off his head when Mirabella informs the Prince that her "life will by his death haue lamentable end." Arthur spares his life and asks how the lady's fortunes are so bound with the giant's. Mirabella explains how she had been loved by many noble knights, but in her pride she had no pity on them. Angered at her scorn for love, Cupid has made her travel through the world in the company of Scorn and Disdain "Till she had sau'd so many loues, as she did lose." Again Arthur offers to free her from her two tormentors, but Mirabella answers that she "needes must by all meanes fulfill/ This penaunce, which enioyned is to me." Arthur frees Timias and Enias while Mirabella rides off with Scorn and Disdain.

Besides serving as a device to separate Serena from Timias, the Mirabella episode is of little dramatic importance. None of the characters undergo any serious change. Timias and Enias though captured by Disdain are immediately freed by Arthur, who plays his customary role of rescuer of the oppressed. The giant Disdain receives a broken leg for his villainy; but allegorical legs have a way of mending fast, and he resumes his office of annoying Mirabella without any great incon-

venience when the two parties separate at the end of the episode. Nor is Mirabella's condition changed in any way in spite of being rescued. She still has her penance to carry out. The episode, therefore, is an exemplum of Spenser's attitude toward women who in their pride treat love lightly. For Mirabella's penance, which incidentally is the ironic equivalent of the Squire of Dames', is most appropriate in the allegorical order. Her tormentors, Disdain and Scorn, are actually projections of her own previous attitudes toward her former suitors. Mirabella realizes this; and, therefore, she accepts Cupid's penance as just. She is guilty of trifling with the affections of men and must suffer for it.

Let us turn our attention now to a distinct group. These are the reformed women antagonists, and they belie the claim that Spenser's characters are either black or white, good or evil. They are introduced as evil women, but by the end of the episodes in which they appear each one turns from her evil ways. As one might expect in the Faerie Queene, of which love may justifiably be considered the prevailing theme, each of the reformed women achieves her salvation by her love for some man. However, each of them is reformed by a different kind of love. Poeana is at first a wholly evil seductress, but her love for Amyas and then Placidas brings her con-

version (IV.viii.49-ix.16). Flourdelis, had been in love with a noble knight, but she rejected his love for that of a villain only to be won back by the arguments of Artegall to her first lover (V.xi.49-64). And, finally, Briana is at first led astray and then redeemed by her love for Crudor when Calidore spares his life (VI.i.12-47). Let us examine in more detail the circumstances which lead to these three conversions from evil to good.

The main elements of the episode in which Poeana appears are familiar ones to the readers of romance. A handsome young Squire of low station, Amyas, while waiting to keep a secret rendezvous with his beautiful young lady of high station, Amylia, is captured by a cruel giant, Corflambo, and is cast into prison beneath the giant's castle. However, one of the heroes, Arthur, learns of his pitiable captivity, kills the giant, liberates the Squire, and reunites him with his lady. Although this is the framework of the episode, Spenser modifies this pattern by introducing two additional characters who enrich its meaning. He gives the giant a beautiful, pleasure-seeking young daughter, Poeana, who falls in love with the captive Squire and seeks to win his love from Amylia by granting him special privileges in return for tokens of his affection. Then to modify the pattern still more, Spenser introduces another squire, Placidas, who fortunately resembles Amydas so

closely in appearance that the two are hardly distinguishable. It is not surprising, since the episode appears in Book IV in which friendship is the controlling virtue, that Placidas befriends Amydas and is prepared to take his place in the dungeon. The intervention of Arthur, however, makes this unnecessary and the episode concludes not only with the happy reunion of Amyas and Amylia but with the betrothel of Placidas and Poeana. Spenser, therefore, successfully illustrates the virtue of friendship in the persons of Amyas and Placidas, skillfully balances pairs of lovers to illustrate faithful love and its power to reform, and employs Arthur once again in the role of the hero who makes it all possible.

Poeana's reformation is our main concern here. Her allegiance with the forces of evil is evident when Placidas first describes her to Arthur:

> The faire Poeana; who seemes outwardly
> So faire, as euer yet saw liuing eie:
> And were her vertue like her beautie
> bright,
> She were as faire as any vnder skie.
> But ah she giuen is to vaine delight,
> And eke too loose of life, and eke of
> loue too light.
>
> (IV.viii.49)

She, like the seductresses, is beautiful and is given to the "loose" pleasures of life and takes love "too light." When she sees Amyas in the prison, she hopes to make him her "paramour." Her courtship of him is, of course, the

same procedure which we have already seen employed by Duessa, Phaedria, and Malecasta. She simply wishes to acquire a new lover. In fact, in our first view of her, as in that of Phaedria, she is engaged in playing a musical instrument, "playing on a Rote/ Complayning of her cruell Paramoure/ And singing all her sorrow to the note." The sight of her slain father causes her to "loudly cry, and weep, and waile." Then when Arthur has liberated the castle and all join in rejoicing over their new-found freedom, Poeana refuses to engage in the festivities: "nathemore would she / Show gladsome countenaunce nor pleasaunt glee:/ But grieued was for losse both of her sire/ And eke of Lordship, with both land and fee." Yet her main grief is over the "losse of her new loue, the hope of her desire." But Arthur, seeing her intrinsic virtue, with "speaches well applyde,/ Did mollifie, and calme her raging heat." Turning to Placidas, he encourages the squire to "accept her to his wedded wife" and "offred for to make him chiefe/ Of all her land and lordship during life." Placidas agrees, and "From that day forth in peace and ioyous blis,/ They liu'd together long without debate" And Poeana "reformed her waies,/ That all men much admyrde her change, and spake her praise."

Spenser is showing that if given a chance a beau-

tiful, young, sensual maid can reform. Since her father was Corflambo, evil ways were, no doubt, all she knew of life; but his death freed her of his corrupt influence and provided her with the opportunity to act otherwise. Corflambo's influence is replaced by Placidas', and Poeana is easily reformed by her love for him. Thus she is almost the antithesis of Hellenore, who was also dominated by a force of evil, Malbecco. But whereas Placidas' love enables Poeana to reveal her essential virtue, Paridell's lust strips away the veneer of Hellenore's artificial virtue and reveals her sensuality.

Though Poeana's conversion is morally reassuring in the sense that it proves that at least in some cases salvation or damnation is not preordained in fairyland, as a dramatic figure Poeana remains pale. She simply does not engage in enough of the action to acquire significant dimensions. Most of what we know of her we learn by report. Too seldom does she appear before the reader in person; and when she does, she is little more than an image of grief and melancholy. Therefore, her conversion is much less satisfying dramatically than it is morally, because she undergoes too few tensions before making the change. Poeana could well have been the most effectively drawn character in this episode for, like Radigund, she has the greatest dramatic

potential. But apparently in order to emphasize the theme of friendship Spenser unfortunately assigned the lead role to Placidas, who is a little too allegorically friendly to be very convincing.

If Poeana's conversion fails to be completely satisfying, Spenser's account of Flourdelis' reformation from evil to good is even less dramatically convincing because he fails to supply her with sufficient motivation. Consider her case. She had promised her love to Sir Burbon until Grantorto "with golden giftes and many a guilefull word/ Entyced her, to him for to accord." However, when Artegall accuses her of a "breach of faith once plight" for the delights of the world and argues that "Dearer is love, then life, and fame then gold;/ But dearer then them both, your faith once plighted hold," Flourdelis is much "Abasht at his rebuke" and returns to the arms of her true love.

To be sure, Artegall's argument is nobly sound in its honorable sentiments; but the reader may question whether it would really convince a woman who is as conscious of worldly gain as Flourdelis. Further, if Flourdelis had been troubled by her own unfaithfulness or if meeting Burbon aroused in her some sort of amorous reaction, Artegall's sermon would have been more appropriate. But Flourdelis apparently has no conscience until Artegall gives her one; and when she

comes face to face with Burbon, her reaction is almost belligerent:

> "But she backstarting with disdainefull yre,
> Bad him auaunt, ne would vnto his lore
> Allured be, for prayer nor for meed."
> (V.xi.61)

When Artegall's noble sentiments immediately reform a woman who could act thus, the reader is not only surprised at Flourdelis' superficiality, but he also seriously wonders whether she was really worth redeeming at all. Not only is her love for Burbon less profound than Poeana's for Placidas but she seems to lack even the capacity to appreciate abiding affection. Therefore, Flourdelis emerges in the end, as Spenser apparently intended, as a personification of the kind of affinity which can be dictated by worldly gain.

Briana, the third reformed woman character in the Faerie Queene, is better drawn than either of her predecessors because she is involved in more of the action, and her conversion is better motivated. Her episode begins in Book VI when Calidore finds a squire tied to a tree, frees him, and learns that the lady of a nearby castle practices the lewd custom of cutting off all ladies' locks and knight's beards who chance to pass by. Briana, the proud lady of the castle, seeks to win the love of a "doughty Knight" Crudor, who has refused to return her love "Vntill a Mantle she for him doe fynd,/ With beards of Knights and locks of Ladies lynd."

Calidore, determined to correct this abuse, pursues Maleffort, Briana's "man of mickle might", into the castle yard and "cleft his head asunder to his chin." After fighting off the other guards of the castle, Calidore enters Briana's hall. She berates him for murdering her man and threatens to send for Crudor. Unimpressed by her threat, Calidore accuses her of gross inhumanity and advises her to change her ways. Incensed, Briana sends her dwarf for Crudor; and Calidore awaits his arrival. On the following day, the two knights meet and Calidore defeats Crudor; but when the villain asks for mercy, Calidore spares his life on the condition that he behave better "Vnto all errant knights." Crudor promises by agreeing to release Briana from her practice of collecting locks and beards. Briana is so grateful to Calidore for having spared her lover that she entertains him with a "goodly glee and feast" and "freely faue that Castle for his paine." Calidore turns it over to the squire, however, "For recompence of all their former wrong."

The offense which is perpetrated here is of a much less serious nature than those of the previous episodes, whereas in the others, knights stood to lose their life or freedom and ladies their virtue, here they run the risk of losing their hair. Spenser is obviously drawing a distinction between a moral evil and a social

discourtesy. It is appropriate, therefore, that this episode appears in Book VI, which treats of the virtue of Courtesy. Briana's role, too, is qualified by extenuating circumstances which diminish the degree of her culpability. True, she is discourteous; but she is motivated to collect the locks and beards by her love for Crudor rather than by any fiendish or completely selfish purpose. Actually she takes no special delight in collecting the hair of knights and ladies; nor does she exult in their humiliation. The beards and the locks are simply means by which she can get her man. Consequently, it is Crudor who is actually responsible for her discourtesy. But even he is not a confirmed villain, for he is unwilling to sacrifice his life for his foolish request. Calidore does not feel that the offense should be punished by death. He is quite willing to spare Crudor's life once he has promised to give up the foolish practice. Nor is Briana, whom Spenser describes as proud and shows to be aggressively antagonistic, bent on evil. When her lover's life is spared, she is quite eager to reform her discourteous ways; she shows her gratitude to Calidore by giving him her castle. Calidore has enabled her to win Crudor; and this is her sole concern. Unlike Flourdelis, therefore, Briana's actions are better accounted for and her reformation is better motivated. And much more than

Poeana, Briana takes a lively part in the course of the action.

There remains for consideration a final group of three women antagonists. In effect, Munera, Adicia, and Blandina represent the antithesis of the reformed group, because though each might have been able to save herself, each refused and consequently perished. They are also distinguishable from any of the previous groups we have studied. They are neither allegorical abstractions, nor hags, nor seductresses. Nor can it be said that any of them engages in enough of the narrative action to emerge, like Radigund, as a truly dramatic character. Even among the minor characters they are minor.

Although these three women differ from the others in certain respects, they do not differ completely. For example, Munera and Adicia bear a certain resemblance to Poeana and Briana in that they, too, are associated with evil men in some sort of malicious scheme which has a castle as home base for their villainy. Munera, like Poeana linked with a corrupt father, is the daughter of Pollente who by his great strength oppresses Lords and enriches himself and his daughter with their possessions (V.ii.1-28). Further, he has the added pastime of running a toll bridge. Those who refuse to pay the penny toll are either refused passage or thrown off the bridge into the

river. The correction of this injustice falls to the lot of Artegall, who promptly meets Pollente on his bridge and drowns him in the river where so many of the giant's previous victims had perished. Then Artegall and his squire of justice, Talus, go to the giant's castle. After breaking down the gate, Talus cuts off the hands and feet of Munera and casts her over the castle wall, "And there her drowned in the durty mud." Then he utterly demolished the castle.

Munera's fate could easily have been that of Poeana, for the general framework of each episode is similar. Each is a beautiful maid; each has a father who practices extortion through his superior might; each father is beheaded by a hero; each maid resides in the safety of a castle; and each indirectly participates in the crimes of her father in that she shares in the benefits. Munera, however, has not the redeeming feature of a truly human love to recommend her salvation. She is obsessed with money and has been dehumanized by it in the same way as is Mammon. Her hands are "hands of gold" and her feet are "feete of siluer trye." She throws "great sackes with endlesse riches" over the castle wall to divert Talus; and when he breaks into the castle, she hides "Vnder an heape of gold." When the use of money fails either to distract Talus from his mission of justice or to conceal

her, she has no resort. Money is her only recourse. When it fails, she dies. But Munera's death is no great loss, for she was really never very much alive anyway.

Adicia appears when Arthur and Artegall rescue Samient, Mercilla's maid-messenger, from two knights who were pursuing her (V.vii.4-51). Samient tells how the Souldan is attempting to take over Mercilla's kingdom and kill her. His cruel wife, Adicia, is the instigator of his tyranny. She is a "mortall foe/ to Iustice." Samient was sent as an ambassador of peace but Adicia insulted her, cast her out, and dispatched the two knights to dishonor her. On hearing such a list of wrongs, Arthur and Artegall devise the plan of disguising Artegall in the armor of one of the dead knights and leading Samient back to Adicia's castle as though a captive so that they can gain entrance. Soon after, Arthur arrives at the castle and challenges the Souldan to release Samient. The Souldan answers by riding out in his chariot drawn by "cruell steedes" which are "fed/ with flesh of men." A bloody battle follows in which the Souldan's steeds, because of their extraordinary speed, give him the advantage until Arthur draws the veil from his diamond shield and the horses run wild and the Souldan is torn to pieces when the chariot overturns. When Adicia sees

Arthur return after the chase with the shield and armor of her dead husband, she attempts to kill Samient but Artegall prevents her. Her anger drives her insane and she flees the castle mad:

> She forth did rome, whether her rage her bore,
> With franticke passion, and with furie fraught;
> And breaking forth out at a posterne dore,
> Vnto the wyld wood ranne, her dolours to deplore.
>
> (V.viii.48)

Adicia's mad scene at the end of the episode is reminiscent of Malbecco's when Hellenore refuses to return with him to his castle as his wife. But Adicia has none of Malbecco's individualizing features to recommend her as an interesting character. Both she and her husband represent such extreme and uncontrollable violence that they remain outside the pale of humanity. They are so dominated by a single passion that it leads to their destruction. Dramatically, Adicia also fails to satisfy the reader; for though we learn that she is the instigator of her husband's tyranny, we never fully understand why she is so bent on her villainy. In short, by his failure to supply Adicia with sufficient motivation Spenser chooses to diminish even further the importance of the minor role which he assigns her.

Blandina, the last of the three non-reformers, is a little more carefully drawn than either Munera or

Adicia; but she is still admittedly minor in her own episode (VI.iii.39-vii.27). In certain ways her role bears a resemblance to Briana's. Since both episodes in which the ladies appear are in the Legend of Courtesy, they may be interpreted as being primarily intended to illustrate breaches in that virtue. However, whereas Briana is the agent who acts discourteously (clipping locks and beards), it is Blandina's lord, Sir Turpine, who causes the discourtesy while Blandina herself attempts to persuade him to act courteously.

Blandina and Sir Turpine first appear together when they chance to meet Calepine and the seriously wounded Serena at the bank of a swift river. Calepine asks them to assist in carrying Serena over it; but Sir Turpine refuses to offer any help and rides on to his castle. When after much difficulty Calidore manages to get Serena across himself, he goes to the castle and asks that they be given lodgings for the night. For the second time, Sir Turpine refuses to help him. According to Turpine's Porter, no knight is admitted "Vnlesse that with his Lord he formerly did fight." Calepine and Serena are forced to spend the night without shelter. On the following morning Sir Turpine rides out to fight Calepine and is about to kill him when a "saluage man" comes to his rescue. Then the savage takes off the two wounded lovers to his forest retreat

in order to care for their injuries.

Spenser is obviously contrasting courtesy and discourtesy in the way the savage man willingly shares his meager possessions with the pair, whereas Sir Turpine denies them what he could well afford to give. However, Spenser does not leave Turpine without any motivation for acting as he does. Somewhat like Radigund, he seeks revenge. As the Porter tells Calepine, Sir Turpine refuses help "to euery errant Knight,/ Because of one, that wrought him fowle despight." But vengeance is uncalled for. He has no right to punish all for what one did. Even his wife, Blandina, realizes this, for on both occasions on which he was discourteous to Calepine and Serena she pleaded with him to help them. His rude speech to Calepine at the river bank "his Lady much displeased"; and though she "Did him reproue, yet could him not restrayne." Later when Turpine denies him admission to the castle for the night, she again "Him of vngentle vsage did reproue/ And earnestly entreated that they might/ Finde fauour to be looged there for that same night." Blandina, therefore, is no flinty-hearted villainess who takes sadistic delight in her husband's rudeness. Though she is not able to make her husband a courteous knight, she is quite aware of what constitutes proper courtesy.

After Spenser interrupts the Sir Turpine episode to

follow the fortunes of Calepine, Serena, the savage man, and Timias for two cantos, Arthur arrives on the scene in Canto v and hears about Turpine's discourtesies from Serena. Arthur resolves to "auenge the abuses of that proud/ And shamefull Knight"; and leaving Timias and Serena under the care of a hermit he, with the savage as his squire returns to Turpine's castle. The two make short work of it. Arthur corners Turpine in the chamber of Blandina but spares his life when she asks his mercy. As punishment for vile crimes against errant knights and ladies Arthur strips him of his armor and deprives him of his knighthood. Again Blandina's courtesy is revealed in the way she entertains Arthur "with all the courteous glee and goodly feast/ The which for him she could imagine best." But the reader is surprised to learn that at this point Spenser has changed her character; for now at the feast he observes that "Yet were her words and lookes but false and fayned. . . Yet were her words but wynd, and all her teares but water." In any event, "soone she pacifyde/ The wrathful Prince." When Arthur leaves the castle, Turpine tricks two knights into following him; but the villain's scheme for revenge is thwarted; and soon after Arthur seizes Turpine and strings him up on a tree by his feet as a warning example to all others who pass by.

In the first part of the episode before Arthur arrives, Blandina seems to be a courteous lady who is unfortunately married to a cowardly villain; but in the second half Spenser reveals all her duplicity. This obvious change in attitude is extremely rare in the portrayal of characters in the Faerie Queene. With Duessa we have already seen that a character's dramatic influence may be de-emphasized; but a complete and unexplained change of attitude is uncommon. And other than her name the reader is given no hint in the first part of the episode that Blandina is a false woman. Even Flourdelis' reformation was at least partially explained. On the basis of this evidence, therefore, it would seem that Blandina's change represents one of Spenser's rare lapses. But such a lapse is of no great consequence, for Blandina's role is rather insignificant -- so insignificant, in fact, that Spenser does not even bother to tell the reader what becomes of her when Turpine is captured by Arthur.

An attempt has been made in this chapter to describe the dramatic functions of the female antagonists in the Faerie Queene by a consideration of their physical and psychological makeup, by an analysis of the settings in which they appear, and by an investigation of the themes which they represent in regard to their participation in the action of the poem. For example,

we have found that a certain group of women, such as Error and the hags, are physically repulsive and psychologically unbalanced, and that they reside in filthy dwellings and manifest in their ugliness and filthiness their corrupt natures. Dramatically they are of little consequence. Another group of women, seductresses, such as Acrasia and Duessa, though just as corrupt as the hags, disguise their evil natures. They are all beautiful women who, for the most part, reside in splendid castles where they prey upon the heroes and heroines. Because they are more successfully portrayed, they are of more dramatic significance than the hags. Still another group of women, such as Hellenore and Radigund, may be distinguished on the basis of their realistic portrayals. Though they too are beautiful women of authority and at times seductresses, Spenser draws them with much greater care than the women of the previous groups. As individuals, they are more sensitive, and as dramatic figures they are better motivated. Indeed, Radigund is one of Spenser's most outstanding characters in the Faerie Queene. Finally, a fourth group of women may be classified in terms of whether or not they are able to achieve their salvation. The six women of this group (Poeana, Flourdelis, Briana, Munera, Adicia, and Blandina) all have the opportunity to reform. Three succeed and three fail.

The female antagonists in the Faerie Queene, therefore, range morally from those who are completely evil to those who may reform. They range physically from those who are utterly repulsive to those who are charmingly beautiful. And they range dramatically from those who are no more than abstract caricatures to those who are both complex and sensitive individuals.

FOOTNOTES

[1]The groups cited here will, of course, be supplemented by a number of additional groups. For example, the women antagonists have been divided into such groups as abstractions, hags, seductresses, and reformed women. The basis for the groupings, therefore, is not at all times vocational. The characters may be separated in terms of their physical appearance, thematic resemblance, and dramatic role.

[2]In this regard Spenser differs from Ariosto and Tasso, who created antagonists dramatically proportionate with their protagonists.

[3]Red Cross arrives at Despair's dwelling in I.ix.33 and the episode ends in I.ix.54.

[4]For various allegorical interpretations of Error as a moral and historical figure too numerous to cite here see Variorum:I, 442, 450, 453, 455, 456, 458, 466, 479. Since most of the scholarly criticism of the minor characters in the Faerie Queene study will limit itself primarily to an examination of the minor characters as dramatic figures. The Variorum, therefore, is recommended for these two aspects of the characters. Little attention will be given to them in this study unless they assist in a better understanding of a character's dramatic function.

[5]Unless otherwise indicated, all quotations from the Faerie Queene are taken from J. C. Smith and E. de Selincourt, eds, The Poetical Works of Edmund Spenser (London: Oxford University Press, 1952).

[6]Gerioneo's "Horrible, hideous" beast who devours victims under the altar (V.xi,23ff.) until killed by Arthur is referred to as a woman and must, of course, be included as one of the most repulsive. This beast has the face of a woman, body of a dog, claws of a lion, tail of a dragon, and wings of an eagle.

[7]Emile Legouis (Spenser, pp. 108-112) uses

Guyon's struggle against Furor and Occasion to illustrate what he calls "the numerous moral pantomimes scattered about in the Faerie Queene.

[8]Impotence and Impatience are usually considered in their relationship with Maleger rather than as two more members of a group of hags. For example, see C. G. Osgood's "Comments on the Moral Allegory of the Faerie Queene," MLN (1931), 502-507.

[9]Spenser humorously reveals the "decayed" senses of her son in actions which ironically contain courtly love conventions. His heart is ready to burst "out of his brest"; he is "depriued/ Quite of all hope." His first sight of Florimell amazes "His feeble eyne." His courtship is described thus:

> His caytiue thought durst not so high aspire,
> But with soft sighes, and louely semblaunces,
> He ween'd that his affection entire
> She should aread; many resemblaunces,
> To her he made, and many kind remembraunces.
>
> Oft from the forrest wildings he did bring,
> Whose sides empurpled were with smiling red,
> And oft young birds, which he had taught to sing
> His mistresse prayses, sweetly caroled,
> Girlonds of flowres sometimes for her faire hed
> He fine would deght; sometimes the squirell wild
> He brought to her in bands, as conquered
> To be her thrall, his fellow seruant vild;
> All which, she of him tooke with countenance meeke and mild.
>
> (III.vii.16-17)

When Florimell leaves, this is his reaction:

> But that lewd louer did the most lament
> For her depart, that euer man did heare;

He knockt his brest with desperate
intent,
And scratcht his face, and with his
teeth did teare
His rugged flesh, and rent his ragged
heare
(III.vii.20)

(Spenser's opposition to the code of courtly love, notwithstanding C. S. Lewis's penetrating exposition of it in The Allegory of Love (Oxford, 1936), was shown in ways that have hardly been recognized.)

[10]We shall investigate false Florimell's role in detail in our discussion of Braggadochio in Chapter IV.

[11]H. Clement Notcutt ("The Faerie Queene and Its Critics" Essays and Studies by Members of the English Association, XII (1926), 67-78, observes that Ate is "drawn with a wonderful combination of realistic and symbolic power.

[12]Ate is summoned from hell by Duessa. It is to be remembered that Archimago also calls sprites from hell in order to separate Red Cross from Una.

[13]This envy is apparently the female counterpart of the male envy who appeared in Lucifera's procession in Book I.

[14]It is to be noted that even with these, death is a matter of choice. They commit suicide. Apparently, the hags are indestructible; or perhaps they are beneath the dignity of the heroes.

[15]We shall notice that in describing the beauty of the seductresses Spenser rarely gives many particular details. Apparently, since these women were not truly beautiful, he would describe them only in the most general terms. The detailed descriptions are reserved for the virtuous ladies. On the basis of such evidence as this, one may seriously question the position of such critics as Legouis and Grierson that Spenser was taken in by the charms of his own seductresses.

[16]Morton W. Bloomfield in his book The Seven Deadly Sins (Michigan State Press, 1952), pp. 241-43, contends that Spenser's was "the last great treatment of the Sins in English literature" (p. 243). He points

out that the classical elements in Lucifera's procession.

[17]Note Spenser's comment on Philotime's beauty:

> Yet was not that same her owne natue hew,
> But wrought by art and counterfette shew,
> Thereby more louers vnto her to call
> (II.vii.45)

This is typical of his attitude that the beauty associated with the antagonists, whether it be one of physical appearance or setting, is not natural beauty but rather beauty "wrought by art."

[18]Philotime also illustrates Spenser's practice of assigning a character a name which appropriately expresses the character's chief quality. Philotime represents Ambition; her name is from Greek, φιλοτιμία, meaning "love of honor." See John E. Hankins, in his "Spenser's Lucifera and Philotime," MLN, LIX (1944), 413-15, suggests that the source for Philotime's name may have been from Aquinas' Summra Theologica (Pt. II of First Part, Q. 60, A.5). He also suggests that Lucifera's source is Natalis Comes' Mythologia (III.xviii).

[19]Though Phaedria's island is less artificially contrived than Acrasia's Bower of Bliss, still its beauty is not completely natural. Notice Spenser's description of it:

> It was a chosen plot of fertile land,
> Emongst wide waues set, like a little nest,
> As if it had by Natures cunning hand
> Bene choisely picked out from all the rest,
> And laid forth for ensample of the best;
> No daintie flowre or herbe, that growes on ground,
> No arboret with painted blossomes drest,
> And smelling sweet, but there it might be found
> To bud out faire, and her sweet smels throw all around.

> No tree, whose braunches did not
> brauely spring;
> No braunch, whereon a fine bird
> did not sit:
> No bird, but did her shrill notes
> sweetly sing;
> No song but did containe a louely
> dit:
> Trees, braunches, birds, and songs
> were framed fit,
> For to allure fraile mind to care-
> lesse ease.
>
> (II.vi.12-13)

Indeed, such an island with so much vegetation would be a botanist's paradise and perhaps since the blossoms are "painted," the vegetation might also interest the artist. Also, every true aviculturist would feel obliged to visit an island where a "fine bird" sat on every branch of every tree; and musicians would also flock to the island to hear what the birds had composed; for these talented creatures are not concerned with natural, commonplace bird songs; their "songs were framed fit,/ For to allure fraile mind to carelesse ease." Such an excess of details is obviously unnatural.

[20]Later, in his fight with the Dragon Red Cross is revived by water from "The well of life" (I.xi.29-30).

[21]C. S. Lewis' (The Allegory of Love, "The Faerie Queene" (pp.297-360) study is still the best piece of criticism of Acrasia and her Bower of Bliss.

[22]See above, pp. 59-60.

[23]Duessa's appearances are: I,ii.13, I.ii.28, I.iv.1, I.vii.1, II.i.13, IV.i.18, IV.v.11, V.ix.38.

[24]In a recent article Alastair Fowler, "Six Knights at Castle Joyous," SP, LVI (1959), 583-99, deals with the significance of these knights and offers an interesting analysis of this episode in its relationship with the Malbecco-Hellenore episode.

[25]The charge that Spenser was insensitive in regard to humor is untenable in the light of this interpretation. Additional examples of his rather sly wit will be pointed out in the course of this study, together with a detailed examination of his chief comic

character, Braggadocchio. Only recently have critics become truly aware of the element of humor in the Faerie Queene. One such critic is Robert O. Evans, "Spenserian Humor: Faerie Queene III and IV," Neuphilologische Mitteilungen, LX, No. 3 (1959), 288-299.

[26]Recent criticism indicates that Spenser's ability at comedy is finally being acknowledged. For example, Allen H. Gilbert includes a long list of comic passages in the Faerie Queene in his article "Spenserian Comedy," Tennessee Studies in Literature, II (1957), 95-104.

[27]Although the humor in this scene is not our primary concern here, even C. E. Lawrence in his article "English Humor," QR, 270 (1938), 140, makes passing reference to it.

[28]Although the details of this episode do not at all times correspond with those of Homer's Iliad, still certain parallels are worthy of notice. The Hellenore-Paridell relationship ironically resembles the Helen-Paris relationship. Spenser intentionally draws the reader's attention to this when he refers to Hellenore as "This second Hellene, faire Dame Hellenore"; and in telling his tale about the fall of Troy at dinner Paridell claims to be a descendant of Paris. The dinner itself is a greatly minimized version of Homer's feasts; fighting among champions takes place outside the walls of a fortress; strategy is used to gain admission; Hellenore is raped; the castle is fired; and, finally, Malbecco is a kind of ironically comic Ulysses in his wandering search for his wife.

[29]Though Waldo F. McNeir ("Ariosto's Sospetto, Gascoigne's Suspicion, and Spenser's Malbecco," Festschrift fur Walther Fischer (Heidelberg, 1959), 34-48) has examined this episode from an entirely different aspect, his insistence that the central meaning rests on a moral situation corresponds basically with the findings of this study.

[30]When Radigund hears the three knights outside the gates of her city, "Her heart for rage did grate, and teeth did grin." Also, she is described as "Like a fell Lionesse" and "a Beare."

[31]This is more than can be said for Artegall, who has an iron man squire, and for Britomart, who has

[32]On the basis of this brief examination of Spenser's portrayal of Radigund, one seriously regrets that Legouis (Spenser, p. 139), a noteworthy Spenserian scholar, could say in reference to the Faerie Queene that "The characters are so superficially drawn that they are for the most part interchangeable."

CHAPTER III

MALE ANTAGONISTS

Though a considerable number of accidental differences distinguish the male antagonists from the female antagonists in the Faerie Queene, their dramatic roles are essentially alike. Like some of the women, some of the men such as Despair, Mammon, Furor, and Guyle -- are basically allegorical figures with slight dramatic roles. In a sense, the extraordinary strength of Spenser's giants corresponds to the repulsiveness of his hags. The seductresses, of course, are counterbalanced by the seducers who are just as dedicated to undoing the ladies of fairyland as the seductresses are bent on corrupting the heroes. And, finally, one male antagonist, Braggadochio, demonstrates Spenser's skill in drawing a comic figure as Radigund revealed his talent in portraying a tragic figure. In short, it may be said that there is a male equivalent for almost all the female antagonists. However, as one might expect in the portrayal of men, Spenser gives emphasis to the element of violence. Most of the villains are knights who enjoy nothing more than a fight with one of the heroes. Eventually they are defeated; but before they

die, they leave the heroes with scars to remember them by. Also, we shall see that the men, more than the women, are prone to travel with a companion or in groups and that they are more closely related by blood or common interests than are the women. This added bond of unity, of course, gives greater dimensions to the violence which they stand for.

To be sure, not all of the male antagonists represent violence any more than all the women represent lust. Their characteristics are varied; their particular motivations are distinct. Dramatically they range from those who are simply foils for the heroes to such groups as allegorical characters, giants, brothers, and seducers who progressively become more complex as individuals and are more effectively drawn as dramatic figures until the minor character reaches its finest portrayal in the person of the comic braggart Braggadochio. Yet if any antagonist can be singled out as representative of the antagonist as a type, the distinction must be given to Archimago. For, like Duessa, he is a person of outstanding skill.

Because of his numberous appearances, clever scheming, and familiarity with the other antagonists in the Faerie Queene, Archimago amounts almost to an underworld czar. For, more than any other male antagonist he is a positive force of evil who aggressively

pursues heroes and heroines in his attempt to bring about their fall. However, like Duessa, he is so completely dedicated to evil, so completely driven one way in his villainy, that he has few really convincing human qualities. Dominated by evil, he is essentially an allegorical character in his dramatic role. Like Duessa's, his supernatural powers and sorcery disqualify him as a real person who must suffer the limitations of humanity. In fact, he has little more individual identity than she has. At least once in the poem when Arthur strips Duessa, we see her as she really is -- an ugly witch. But we never see the true evil repulsiveness of Archimago's nature; for in all his appearances he hides behind some disguise.[1] He is a hermit, a knight, a pilgrim, a messenger, a magician, and a gangster. To be sure, these disguises are not chosen without reason. He first assumes the role of a hermit because he is dealing with Holiness and Truth in the persons of Red Cross and Una; and this disguise is most effective in gaining their confidence. Then he becomes a knight just when Una is looking for Red Cross and is in need of a protector. Later, when she has acquired a protector, Satyrane, he turns up as a pilgrim. And, finally, at a crucial moment when only a messenger could affect the dramatic situation, Archimago becomes a messenger. It is to be noted that in these first four appearances

Archimago alternates between religious and secular (or courtly) disguises. It seems that Spenser is using him as a dramatic whipping post for the abuses of the two orders. He is a false member of the clergy as a hermit and a false member of the faithful as a pilgrim. In the chivalric order he is a false knight and then a false messenger. Each time in each order his station is lowered from one of high rank to one of a lower rank. Then, it is to be further noted, Archimago's assumed disguises are abandoned, and he aligns himself openly with the forces of evil; and again he serves the major roles which Spenser assigns the antagonists. He is first Duessa's squire -- a mischief-making servant; then he is a freelance agent of evil -- a sword-stealing magician; and, finally, he is the member of a gang. This method of development seems deliberate on Spenser's part. The balance is even more than coincidental when one acknowledges the fact that in Book I Archimago's role is that of a fake protagonist, whereas his role in Book II is that of an avowed antagonist.

But more than anyone else Archimago reveals the characteristics of the type male antagonist. First, like many of his evil colleagues, whom we shall deal with as a special group, Archimago is an allegorical character. He represents deceit so convincingly that he never is what he appears to be -- hence his many dis-

guises. Second, like many of the giants, who represent another distinct group of characters in the Faerie Queene, Archimago is gifted with some extraordinary non-human powers. He can summon evil sprites to aid him in his schemes, and apparently by magic he acquires no less a prize than Arthur's sword. Third, like the number of male characters in the poem who are related by blood or by bonds of common purpose, Archimago aids or is aided by other characters in the poem. He is not an isolated force of evil. In fact, he seems to have some kind of underworld reputation, for the other antagonists know him and are acquainted with his power. Fourth, like the sensualists in the poem, Archimago uses sensuality as a means to accomplish evil. This is not to say that he himself is a seducer of maidens like Paridell. But he does employ sensuality as a device to achieve his intentions. Finally, like the more accomplished dramatic characters in the poem, Archimago not only actively participates in the movement of the narrative but even directs its course. However, though the arch-villain is Spenser's archetype of the varieties of evil which are to be found in more specialized manifestations in the other antagonists, Archimago is not among the most successfully drawn characters in the poem. Like Duessa's, his allegorical characteristics prevent him from being a truly dramatic figure. To be sure,

he is not a failure; but neither is he the most interesting of the antagonists. His basic deficiency as a dramatic figure is that he lacks sufficient motivation for his villainy.

It has been our purpose in this brief consideration of Archimago's character simply to establish the general characteristics of the male antagonists. Let us continue in our study of this group by proceeding from those antagonists who are least dramatically successful as characters to those who are most effectively drawn.

There is little doubt that the least successful dramatic male antagonists in the Faerie Queene are those figures whom Spenser assigns the role of foils to the heroes. These antagonists seem to be solely employed for the purpose of embellishing an allegorical setting or serving as the agents for a moral illustration. Though they are mainly allegorical figures, they need not necessarily be so. For they range from the decoratively abstract figures of processional pageants to the starkly realistic figures of lecherous fishermen. Kirkrapine is the first of this group to appear in the poem. On the allegorical level, he is, as his name suggests, a church robber; and dramatically the sole reason for his appearance is to be ripped to shreds by Una's lion. Mordant appears next in Book II. Again, his name indi-

cates his role. He is a corpse from the start. Dramatically, he is dead on arrival, a part of the setting intended by Spenser to illustrate the tragic consequences of Acrasia's lust. Hudibbras is another of Spenser's "stuffed men"; he allegorically serves as a fitting mate for Alissa and dramatically is no more than a knight who fights. Spenser adorns Acrasia's Bower of Bliss with a number of the members of this group, for they make excellent stage props. Verdant, Grill, and Genius all appear as artificial accessories in her manufactured haven of lust. Genius is her pander; Verdant is her lover of the moment; and Grill represents the dehumanizing effect of her charms. The clod son of the witch-hag is also a member of this group and represents the antagonist counterpart of the noble savage. His rustic simplicity makes him a child of nature, while his moronic characteristics contrast with the essential nobility of Satyrane and the noble savage of Book VI. Ferraugh, another uninspiring foil, is no more than a transitional knight in that he enables the false Florimell to be transferred from Braggadochio to Blandamour. The evil fisherman is also a transitional figure, but Spenser takes more pains to make him realistic. For him, Florimell represents the kind of woman that most sailors would like to be lost at sea with; and for Florimell, the fisherman represents crude lust.

Dramatically he enables her to be transported to a place near Marinell. Proteus, a member of the mythical deity, is the final character of this group; and like the fisherman he, too, is a character whom Spenser uses to get a heroine from one geographic location to another. For dramatically he is simply the divine equivalent of the earthy fisherman. His intentions are the same, and he has only the additional recommendation of supernatural powers to distinguish him.

All these characters who serve as foils simply do not appear often enough or long enough in the poem to distinguish themselves. However, a few of the allegorical characters, whom we may turn to at this point, deserve closer attention because they are more dramatically conceived.

Since the term allegorical admits a variety of meanings, a description of its appropriateness to classify a group in this study is necessary. Practically every character in the Faerie Queene is in some degree an allegorical figure of some virtue or vice which is usually indicated by the individual's name. Yet certain characters may be distinguished as a group because Spenser chooses to place greater emphasis on the allegorical aspects of their natures. That is, each character in the poem has qualities which are human and qualities which are allegorical. When the human quali-

ties predominate over the allegorical ones, the character is usually more attractive as a dramatic figure. When, however, the allegorical qualities predominate, the character, often dramatically static, is usually employed as a device to introduce a highly ornate setting and to illustrate a moral axiom. This is not to say that the allegorical figures in the poem are failures as characters. On the contrary, they are primarily responsible for the richness and refinement of color and sound and setting in the Faerie Queene. Nor can they be summarily dismissed as dramatic figures either, even though their roles are admittedly allegorical.

Perhaps better than any of the other allegorical antagonists whom we shall consider, Despair illustrates this twofold allegorical and dramatic function. After Red Cross's association with Duessa had brought him to the point of physical exhaustion, he became an easy conquest for the giant Orgoglio. But at the request of Una, Arthur kills the giant and liberates Red Cross from prison. The recently liberated Knight of Holiness, still weak from his imprisonment and still as impetuous as ever, then chances to meet a knight, Treuisan, who tells him how the "villen" Despair, "A man of hell" with "wounding words and terms of foule reprief," persuaded another knight, Sir Terwin, to commit suicide after he had convinced Terwin that he was beyond "all hope of

due reliefe" (I.ix.21ff.). Of course, Red Cross wants to meet Despair to hear and to try for himself the villain's "treachours art." Treuisan leads him to Despair's dwelling which is "in a hollow cave,/ Farre underneath a craggie clift." On top of his dwelling was a "gastly Owle,/ Shrieking his balefull note"; and all around the dwelling were "old stockes and stubs of trees,/ Whereon nor fruit, nor leafe was ever seene." This type of setting, of course, corresponds generally with the cottages of the hags, and Spenser's description of Despair himself is also reminiscent of the hags:

> That cursed man, low sitting on the ground,
> Musing full sadly in his sullein mind;
> His griesie lockes, long growen, and vn-
> bound,
> Disordred hong about his shoulders round,
> And hid his face; through which his hollow
> eyne
> Lookt deadly dull, and stared as astound;
> His raw-bone cheekes through penurie and pine,
> Were shronke into his iawes, as he did
> neuer dine.
>
> His garment nought but many ragged clouts,
> With thornes together pind and patched was,
> The which his naked sides he wrapt abouts.
> (I.ix.35-36)

But Despair is a much more formidable opponent than the cottage hags. He answers Red Cross' charge of villainy by stating that he has really rendered Terwin a service because he "does now enjoy eternall rest/ And happie ease." To this Red Cross retorts that man may neither "prolong, nor shorten" his life. But Despair has a ready answer. He argues that whatever happens "In

heaven and earth" is in the "eternall booke of fate." Who then can "shunne the death ordaynd by destinie?" Also, the longer a man lives, the more he sins; and the more he sins, the greater will be his punishment. And to suffer eternal punishment for a life which offers little more than "Feare, sicknesse, age, losse, labour, sorrow, strife,/ Paine, hunger, and cold" is foolish. Then, Despair continues his argument for suicide by applying all these general observations to Red Cross' own life. He has just been freed from Orgoglio's "dongeon deepe"; he has been false to his "Ladie milde" and sold himself to "serve Duessa vilde" with whom he has defiled himself. How does Red Cross appear in the "highest heaven" where the law is "Let every sinner die"? Since he must, therefore, die, "Is it not better to doe willinglie?" Despair's arguments strike Red Cross like "a swords point"; for he knows the villain speaks the truth in accusing him of sin. Then to clinch his argument, Despair shows him a painted vision of the torments which the damned suffer and the "thousand feends that doe them endless paine/ with fire and brimstone." Red Cross sees "nought but death before his eyes" as the "righteous sentence of th' Almighties law." He accepts the dagger which Despair hands him and is about to plunge it into his heart when Una snatches it away from him and reminds the Knight of Holiness that

"Where iustice growes, there grows eke greater grace,/ The which doth quench the brond of hellish smart." By simply reminding Red Cross of the redeeming power of grace Una demolishes the very basis of Despair's arguments which were all based on half truths. Appropriately, they are discredited by Truth herself in the person of Una.[2]

To be sure, this encounter between Red Cross and Despair is not of major consequence in the total dramatic movement of Book I. Yet it is quite possible to underestimate its real significance. It is to be remembered that through his association with Duessa Red Cross was completely incapacitated physically by Orgoglio; but he was not vanquished intellectually. Spenser saves this role for Despair; for he wishes to bring Red Cross to his knees both physically and intellectually before he reconditions him in both respects at the House of Holiness. Spenser reveals these intentions in the way he balances details of the Despair episode with previous and subsequent incidents in Book I. For example, Red Cross' heedless impetuousity in seeking out Despair is essentially the same kind of reckless imprudence which he manifested in his abrupt departure from Una at Archimago's hermitage and in his impulsiveness to attack Error. Also, Despair's arguments intellectually disarm Red Cross with the same

kind of gradual effectiveness which Duessa employed to bring about his physical deterioration. And Despair is the same kind of intellectual gigolo with his half truths as Duessa is physically with her false beauty. The Orgoglio-Red Cross encounter was one of action but no words; with Despair there are words but no action. Just as Red Cross was rescued from Orgoglio by Arthur, so is he rescued from Despair by Una. It is even to be noted that Despair's painted vision of hell telescopes Red Cross' subsequent actual vision of heaven from the Mount of Contemplation. Such modified and altered resemblances between scenes are characteristic of Spenser's poetic art and they reveal the extreme care he practices in balancing episodes, scenes, characters, themes, even stage props, in order to gain the desired artistic proportion.

Furor, the second member of this group of allegorical antagonists, is the direct antithesis of Despair as a dramatic figure. That is, as represented by Spenser, Despair is a completely intellectual evil. His appeal is entirely to man's mind, and his only weapons are words. Furor, however, is a completely emotional evil, and he relies entirely upon physical violence. Also, Despair can exist as an isolated agent of evil, in need of no one's aid; but Furor is so dependent upon Occasion, his mother, that without her he becomes com-

pletely inactive. When Occasion is restrained by Guyon, "all his power was utterly defaste" (II.iv.14). But when she is released by Guyon at the request of Pyrochles, he again resumes his wild assaults. The allegorical implications of the close relationship between Occasion and Furor are obvious enough. Because Furor is inarticulate, irrational, insensitive, and unchangeable, as a dramatic figure he remains uninteresting. Even Talus, an avowed iron man, has features which are more truly human than Furor's. He is simply the allegorical force of violence which his name indicates.

Mammon, the third of the allegorical antagonists, is more successfully drawn than Furor. Spenser devotes more attention to him as an individual figure. Whereas Furor is only an incidental character who makes brief appearances in two different cantos of Book II (iv.3-15, v.19-24), Mammon is the major opponent of a hero, Guyon, throughout an entire canto (II.vii). Also, the nature of the evil which Mammon represents (wealth and worldly gain) surpasses in moral seriousness Furor's unbridled violence. And, finally, Mammon is more active as a dramatic character than Furor because he directs the course of the temptation which he offers Guyon in his attempt to corrupt the knight.

The Mammon episode begins when Guyon, after having been returned from Phaedria's island,

> ... came vnto a gloomy glade,
> Couer'd with boughes and shrubs from heauens light,
> Whereas he sitting found in secret shade
> An vncouth, saluage, and vnciuile wight,
> Of griesly hew, and fowle ill fauour'd sight;
> His face with smoke was tand, and eyes were belard,
> His head and beard with sout were ill bedight,
> His cole-blacke hands did seeme to haue beene seard
> In smithes fire-spitting forge, and nayles like clawes appeard.
>
> His yron coate all ouergrowne with rust,
> Was vnderneath enueloped with gold,
> whose glistring glosse darkned with filthy dust,
> well yet appeared, to haue beene of old
> A worke of rich entayle, and curious mould,
> Wouen with antickes and wild Imagery:
> And in his lap a masse of coyne he told,
> And turned vpsidowne, to feede his eye
> And couetous desire with his huge threasury.
> (II.vii.3-4)

The sinister gloom of this setting and Mammon's repulsive physical appearance suggest, of course, both the cottages of the hags and the hags themselves. But Mammon is a more reputable agent of evil than any of these women. When he sees Guyon, he pours his gold "through a hole full wide,/ Into the hollow earth" and attempts to bribe Guyon into his service by promising the knight all the riches of the world. For, as he says, he is "Great Mammon," "God of the world and worldlings." Guyon refuses the offer and the two debate the special advantages of wealth, Mammon claiming that money can satisfy any desire, and Guyon maintaining that it is the "roote of all disquetnesse." Though Guyon's

arguments in favor of the temperate use of worldly riches are more convincing, still Mammon cleverly succeeds in arousing the knight's curiosity about his great hoard of riches hidden underground and he conducts the knight by "A darkesome way . . . through the hollow ground" to his "secret place." In the course of their descent they pass a gallery of allegorical figures (Payne, Strife, Reuenge, Despight, Treason, Hate, Gealosie, Feare, Sorrow, Shame, for instance) who are meant to be associated with the intemperate use of riches just as the seven deadly sins were associated with the inordinate pride of Lucifera. They enter a gate which "was next adioyning" to hell and then into a room filled with an "exceeding store" of riches. Mammon offers all the riches to Guyon, but the knight refuses. Next, Guyon is led into another room filled with furnaces where all gold is made; but again the knight refuses this "fountain of the worldes good." Then Mammon leads Guyon into still another room, which is like a "solemne Temple," where Philotime, who symbolizes worldly ambition, sits in state. But for a third time, the knight rejects Mammon's offer. He shows no interest in Mammon's daughter, Ambition. Mammon, angered at the knight's obstinancy, finally leads him into a garden, the "Gardin of Proserpina," and encourages him to eat one of the golden apples which hang from a "goodly tree." But again Guyon refuses; and

having grown "weak and wan,/ For want of food, and sleep," he asks to be returned "into the world." Mammon complies; and when Guyon reaches the "vitall aire" again, he faints from exhaustion.

In certain respects this encounter between Guyon and Mammon resembles and complements Red Cross' encounter with Despair. Both knights are exposed to a temptation which seriously tests their virtues, and both come dangerously close to yielding to it. To be sure, Red Cross is more severely tried and comes nearer to being vanquished than Guyon; but it is to be kept in mind that of all the heroes in the poem Red Cross is perhaps least able to withstand the assaults of the antagonists; whereas, Guyon, with his starched sense of temperance, travels through Book II with remarkable immunity to villain knights, beautiful seductresses, and cunning tempters. Both knights meet approximately eight opponents in the course of their quests, and whereas Red Cross defeats four and loses to four, Guyon successfully deals with all eight.[3] In fact, only Mammon is able to bring him to the point of exhaustion; and therefore, this temptation represents his most serious trial. Certainly Guyon is not at the point of yielding to anyone of Mammon's four temptations. The combined effect of all four cause him the difficulty. His curiosity to see Mammon's wealth prompted him to spend three

days in sin and so drained his physical strength that when he left Mammon's kingdom, he would have been an easy victim for Pyrochles and Cymochles had not the Palmer and Arthur come to his rescue. Red Cross was not so fortunate as to have two such dependable comrades when he met Orgoglio; but when he met Despair, Una was present.

The two encounters also complement each other in the kind of temptations which they pose. Both Despair and Mammon refrain from violence to gain their ways. Their assault of the hero's virtue is an intellectual one; for they attempt to prove to the hero that what they offer is a greater good than the hero believes it to be. However, the recommendations of the tempters are entirely different. Despair deals with abstractions; his arguments rest upon a spiritual basis and have meaning only in what Woodhouse has termed the "order of grace." If Red Cross turns to suicide, Despair must convince him that it is his only spiritual alternative. But Mammon deals with the concrete; his arguments rest upon a temporal basis and have meaning only in the "order of nature." If Guyon is to enlist in the service of Mammon, Mammon must convince him that riches are the only temporal good. In short, Despair's temptation is directed to man's spiritual nature, Mammon's to man's temporal nature.

Though Mammon has few attractive features as a dramatic character, he does reveal the same kind of worldly cunning as did Despair in spiritual matters in his dealings

with Red Cross. Cleverly enough, Mammon arranges his temptations in a climactic order which is intended to exhaust all the possibilities of man's worldly desires. The first temptation--a single room full of riches--is the least attractive of all because it offers only a limited amount of wealth. However, the second temptation--the furnaces which make gold--offers an inexhaustible source of wealth. As Mammon points out, they represent the "fountaine of the worldes good." But since neither limited nor inexhaustible riches appeal to Guyon, Mammon shifts his tactics. The third temptation--Philotime--is much more complex; for at one and the same time Mammon's daughter is a beautiful maid who can satisfy his amorous desires, an abstraction, Ambition, who can insure his worldly desires, and finally as heiress to Mammon's wealth a woman of inexhaustible riches. When Guyon rejects this temptation, Mammon is beside himself, but he is still not stymied. In the fourth temptation Mammon offers Guyon the golden apples. Coming after such previous extravagant offers, the golden apples may seem to be anticlimactic; but consider what they imply. In the purely natural order, which Woodhouse rightly points out is the prevailing order of Book II, the apples represent the first form of nourishment which Guyon has been offered in any of the temptations, and it is to be remembered that he has not eaten in three days. Also, Mammon en-

courages him to sit and rest. After three days, even Guyon needs rest! The apples, therefore, in the natural order would satisfy Guyon's basic human wants: food and rest. But allegorically the apple means much more because Spenser employs it as a symbolic key which will open all doors to the desires of man. His allusions to mythological figures such as Hercules, Atalanta, and Paris suggest that by eating of the fruit Guyon will share in the special qualities (strength, cunning, and love) which these figures represent. But more important than any of these meanings, the golden apple suggests that Guyon may, if he desires, become a second Adam. Without running the risk of expulsion from paradise (the "Gardin of proserpina") he can acquire all knowledge and become God-like. Indeed, none of the previous temptations offered such gandiose rewards. But the tired, hungry hero refuses; and we hear no more of Mammon in the poem.

The two remaining figures of this group of abstract antagonists, Care and Guyle, may be briefly dispensed with because their dramatic roles are slight. Care's function (IV.v.32-46) in the poem is no more than a modified version of Scandal's (IV.vii.23); for in both physical appearance, setting, and theme he represents the male equivalent of a hag. He is described thus:

> ... a wretched wearish elfe,

With hollow eyes and rawbone cheekes
forspent,
As if he had in prison long bene pent:
Full blacke and griesly did his face
appeare,
Besmeard with smoke that night his eye-
sight blent;
With rugged beard, and hoarie shagged
heare,
The which he neuer wont to combe, or
comely sheare.

Rude was his garment, and to rags all
rent,
Ne better had he, ne for better cared:
With blistred hands emongst the cinders
brent,
And fingers filthie, with long nayles
vnpared,
Right fit to rend the food, on which
he fared.

(IV.v.34-35)

We are already as familiar with such griesly physical details as we are with the few pointed details of his cottage:

Vnder a steepe hilles side it placed was,
There where the mouldred earth had cav'd
the banke;
And fast beside a little brooke did pas,
Of muddie water, that like puddle stanke,
By which few crooked sallowes grew in
ranke.

(IV.v.33)

Scudamore and Glauce, in search of Amoret and Britomart, come to Care's cottage seeking shelter for the night and are admitted without incident. However, since Care and his blacksmithes, "six strong groomes," "neither day nor night from working spared," they make sleep all but impossible for their guests. So inconsiderate are they that even when Scudamore does manage to doze off amid

all the noise, Care with "A paire of redwhot yron tongs . . . . Vnder his side him nipt." In the first light of dawn the pair leave Care's cottage.

Though slight, Care's dramatic function is twofold. Like Scandal and certain of the other hags, he is simply an antagonistic annoyance to one of the protagonists rather than a serious moral danger. And, second, Care with all his disturbing noise is a symbolic manifestation of Scudamore's psychological unrest over the loss of Amoret and Glauce's concern over her separation from Britomart. We have already observed this symbolic role in the case of Mirabella, who was punished for her disdain and scorn of young lovers by being mistreated by Disdain and Scorn.

Though not among the most fearsome villains in the poem, Guyle represents a greater moral danger to the protagonists than does Care with his incessant noise-making. As Samient tells Arthur and Artegall while the three are enroute to Mercillae's palace after they have defeated the Soldan and his wife Adicia, the "wicked villaine" Guyle "robbed all the countrie there about,/ And brought the pillage home, whence none could get it out." So notorious is he for his crafty deceit that he has been given the name "Malengin." When the two knights learn of his treachery, they insist that Samient lead them to his rocky cave which is "hewen farre under ground";

and they attempt to outmaneuver Guyle by trickery. So successful is their strategy of using Samient as a bait to trap Souldan and Adicia that they again use her to trap Guyle. In order to lure him into the open, she is stationed outside his cave. Arthur and Artegall stand by and wait for Guyle to pounce upon what appears to be a new victim. Samient's cries soon bring the villain out of his cave; and he ensnares her in his net; but when he turns again to his cave, he finds its entrance blocked by two formidable knights. Dropping Samient to the ground, he escapes the pursuing Artegall by leaping over rocks and "craggy cliffes." Guyle has little trouble outstripping the armor-encumbered knight; but when Artegall dispatches his iron man after the villain, his inevitable doom is insured. No one escapes Talus. Yet Guyle makes a valiant effort. When he finds that speed alone will not save him, he attempts to disguise himself by assuming different shapes. Successively he turns himself into a fox, a bush, a bird, a hedgehog, and a snake; but the relentless, irresistable iron man is not to be deceived; and in the end Guyle, shattered and disemboweled, is "left a carrion outcast;/ For beasts and foules to feede vpon for their repast."

Even from such a brief description as this it is obvious that the Guyle episode seriously lacks dramatic complexity. Its most commendable feature is Talus'

exciting chase after Guyle which, as a swift moving adventure, is a kind of Renaissance equivalent of our present day cowboy in pursuit of a rustler. But Guyle himself never really assumes the distinct characteristics of an individual. He remains an inarticulate abstraction whether he be fox, bush, or bird. In fact, his only distinction seems to be that he represents a summation of the less attractive characteristics of the previous antagonists. For example, aside from his static role as a dramatic figure, in physical appearance and in the setting of his rocky abode, he resembles the hags. Spenser tells us that his cave, like Mammon's, "goeth downe to hell"; his endless disguises, though reminiscent of Archimago's gift at assuming different identities, are pure allegorical fancy. And his role as a robber remains as indistinctly vague as Kirkrapine's. In short, the reader simply does not see enough of Guyle's deceit to be convinced that he is really a clever fellow, nor does Spenser permit him to remain on the scene long enough to rise above the allegorical features of the quality which he represents.

In contrast with the abstractness and intellectual ingenuity of the allegorical antagonists whom we have just briefly considered, the giants in the Faerie Queene impress the reader by their physical dimensions and slowness of wit. With only one exception (Disdain), all are

portrayed by Spenser as real, flesh-and-blood men.[4] Though men of exceeding strength, they are not immune to death as were some of the allegorical figures. In fact, of the eight giants who appear in the Faerie Queene no less than six are killed by the heroes. This rather high mortality rate suggests, of course, their intellectual dullness; for had certain of the giants had the mental agility of Despair or Mammon a few of the less charm-protected heroes, like Red Cross and Calidore, might have had a great many more anxious moments.

In the Faerie Queene Spenser primarily employs the giant as an opponent for one of the heroes.[5] That is, as a type the giant symbolizes an extraordinary physical force of evil which Spenser distinguishes from the other more subtle manifestations of evil which he represents. For example, we have already seen in our previous discussion of the various groups of antagonists that although all antagonists are dedicated to the corruption of the heroes, the different groups attempt to accomplish this aim in different ways.[6] The hags, the most feeble of the evil-doers, attempt by jibes and taunts to annoy the hero to some rash act. The seductresses rely upon their charm and beauty to distract the hero from his moral responsibilities. And the abstractions by cunning and deceit assault the hero intellectually with clever arguments and attractive bribes. These

groups, therefore, test respectively the hero's virtue by trying his patience, chastity, and intellectual stamina. But the giants test his physical strength. They meet the heroes head on -- as one brave knight meets another. There is no trickery, duplicity, or subterfuge in the encounter. The strongest man prevails. Since the giants play such a role, it is not surprising that they are men of few words; but it is surprising in view of all the adventurous excitement which they provide that as a group they are among the least dramatically successful figures. The reason, of course, for this deficiency is that Spenser refuses to supply them with proper motivation. They are all greedy tyrants of some sort driven to the very extremes of villainy by their selfishness. They disrupt governments, dispossess maidens and ruling families of their rightful kingdoms. They subjugate neighboring lords and ladies and impose unjust taxes. They bully, kidnap, beat, rape, rob, pillage, and extort the defenseless; and their great strength protects them from redress. But as a rule all their actions until the final encounter with a hero are reported so that the reader rarely sees their villainy at first hand. Consequently, they usually appear in only one scene which, though filled with great sound and fury, signifies little dramatically.

The giants are not knights of the road.[7] They are

men of authority, rulers of a castle or a kingdom. Or, at least, they are associated with governmental affairs. The theme, therefore, which they represent is the abuse of legislation. Each giant is, in a sense, a governor; and almost all have usurped this office by brute force. Such a high station, of course, insures them the opportunity of accomplishing more extensive corruption. The role of tyrant-governor, consequently, aligns them with the evil of political injustice more than any other particular moral evil. It is not surprising, therefore, that of the six giants whom we shall deal with, four appear in Book V of the Faerie Queene -- the book which celebrates Justice.

Orgoglio, the first of the giants in the Faerie Queene, holds the double distinction of making two appearances in the poem rather than the customary one and of defeating one of the heroes, Red Cross. He arrives on the scene in Book I (vii.8) and easily vanquishes Red Cross, who by his association with Duessa and by drinking water from the charmed stream, has been physically weakened.[6] Duessa, Red Cross' companion, becomes the giant's mistress, and the Knight of Holiness is cast into the dungeon beneath his castle. It is not long, however, before Una employs the aid of Arthur to liberate the imprisoned knight.[7] The combat between Arthur and Orgoglio, though furious for a time, is still a mis-

match. For when the giant might have dealt Arthur a death blow, the Prince's charmed shield makes Orgoglio "starke blind, and all his senses daz'd./ That down he tumbled on the durtie field" (I.viii.20) so that shortly thereafter "headlesse his bodie lay." Orgoglio, the first of the giants to apprear, establishes the precedent of decapitation which so many of his massive colleagues are to share. Also, Spenser sets him up as an archetype giant in a number of other ways. Physically, he is a "hideous Geant horrible and hye." Instead of a conventional spear or sword he uses a "snaggy Oke" as a weapon. He is the bastard offspring of "uncouth" Earth and "blustring Aeolus." He is the master of a castle, beneath which is a horrible dungeon with an altar "On which true Christians bloud was often spilt." He is associated with sensuality in the person of Duessa; he has one offensive subject, Ignaro; and he has a "monstrous beast" with "seven great heads," "An yron brest, and backe of scaly bras." We shall encounter variations of all these accessories with the other giants.

In spite of all these fear-provoking characteristics, the reader still remains dissatisfied with Orgoglio as a dramatic figure. To be sure, because of his strength he is impressive; but he is singularly vague as a person. We know nothing of his thoughts, feelings, or intentions. Lacking the human complexities of an individual,

he lacks the identity of a human being and emerges a prototype of violence. In short, he is another villain to be killed.

Corflambo, the second of the tyrant giants, is even less attractively portrayed as a dramatic figure than Orgoglio; for he appears just long enough for Spenser to have Arthur lop off his head. He arrives on the scene in Book IV (viii.38) pursuing a squire. The squire appeals for aid to Arthur, who is passing by with Amoret and Aemylia, and the Prince rescues him by decapitating Corflambo. Then the squire tells of the giant's villainy which we have already summarized in our discussion of Corflambo's daughter Poeana. (p.123).

Like Orgoglio, Corflambo is another giant "horrible of hew," tyrant, sensualist, and lord of a castle with a dungeon for prisoners. But unlike Orgoglio, in addition to his strength he is gifted with a special power; from his "powerfull eyes" proceeded "two fierie beams" that "secretly his enemies did slay." And he is a father. However, these added features, though they enhance the effectiveness of the episode, contribute little to his dramatic stature. In fact, Spenser diminishes his role in order to work out the redemption of his daughter, Poeana. Consequently, Corflambo's encounter with Arthur is preparatory to the action of the episode rather than climactic, as it was with Arthur's encounter with Orgog-

lio.[10] Corflambo emerges, therefore, even more dramatically pale than his giant predecessor.

Pollente, the third of the giants, more closely resembles Corflambo than Orgoglio. He too has a castle and a daughter (Munera), extorts "great Lordships," has a special advantage in encounters with his opponents,[11] and introduces the episode like Corflambo rather than concluding it as does Orgoglio.

The episode begins when Florimell's dwarf informs Artegall of Pollente's villainy and his unjust toll.[12] Artegall meets and defeats the giant in the water in the same kind of furious encounter as that in which Arthur killed Orgoglio; and then the Knight of Justice and his squire drown Munera and raze the giant's castle. Pollente, of course, takes part only in the first half of the episode, and even here his role is undistinguished. In neither thought, word, nor action is he individualized. Indeed, although the fight in the river is exciting, instead of personalizing Pollente it merely ends his career as a tyrant in the same kind of sensational combat in which all the other giants die. Pollente is dead, therefore, before the reader is given the chance to know him.

The Giant with the scales, the fourth to appear in the Faerie Queene, departs radically from the type; for though Spenser alludes to him as "a mighty Gyant," he

does not emphasize his physical strength; he assigns him no castle; he gives him no oppressed subjects, mistresses, or weapons. In fact, this giant does not even fight with one of the heroes. However, as a political rabble-rouser, he manifests the same theme which the other giants represented. Whereas they were already established as political tyrants, this giant is aspiring to the office; for he is the prophet of a new social order which "all things would reduce vnto equality." He would level all natural, political, and social hierarchies. The mountains would be made "leuell with the lowly plaine"; rulers would be supressed;and "all the wealth of rich men" would be distributed "to the poore." Of course, the giant's philosophy appeals to the lowly masses who cluster about him "Like folish flies ... In hope by him great benefite to gaine,/ And uncontrolled freedome to obtaine." In answer to the giant's revolutionary measures, Artegall voices Spenser's conservative position which in its briefest form appears in the line: "All change is perilous, and all chaunce vnsound" (V.ii.26). When Artegall's arguments fail to convince the giant of his error, Talus "shouldered him from off the higher ground,/ And down the rock him throwing, in the sea him drwund."

This giant, therefore, with his symbolic scales is the only one of this group who does not rely upon his

strength to work his will. Unlike any of the others he is articulate. If he fails in his speeches to convince his listeners of the advantages of his new order, he does not bully them into agreement. His appeal is entirely to reason. However, the new order which he champions poses such a serious threat to the basic ways of life that the giant must be eliminated, for otherwise he would completely disrupt the entire order of being. Perhaps no crime could be more serious in Spenser's day than one which interfered with and upset the natural order and balance of the universe. The great chain of being was not to be tinkered with.[13]

The two remaining giants, Gerioneo and Grantorto, whom we shall consider in this study conform generally with the characteristics which we have already noted in our treatment of Orgoglio, Corflambo, and Pollente. While at Marcilla's court, Arthur hears of Gerioneo's tyranny. Belge, a widow, had employed G's aid to defend her kingdom against her enemies; but the giant gradually assumes control over her possessions himself, murders twelve of her seventeen sons, exiles her, and introduces oppressive laws on her subjects, and forces them to offer human sacrifices to an idol which he has set up. Arthur, of course, is not long in restoring Belge to her rightful place. He kills the "Seneschall" who guards the "strong garrisone," and three knights who attempt to

prevent him from entering the castle before he cuts Geryoneo to pieces in the same manner he killed Orgoglio. And, finally, he kills Geryoneo's "hideous monster" which had fed on the human sacrifices offered to the idol.

Though the action in this episode is swift moving and the combats are adventurously exciting, Spenser makes little effort to humanize Geryoneo. Like his predecessors he is a giant "Of horrible aspect, and dreadfull mood," with teeth "Like to a racke of piles, that pitched are awry." His origin is disreputable. He is of a "Gyants race" and came to Belge's kingdom as a fugitive from Spain. Further, like each of the others, Geryoneo has a special characteristic which makes him doubly formidable as an opponent. He has three bodies.[14] This advantage increases the ordeal of Arthur's backing, but he soon strikes "Through all three bodies" and they fell to the earth in "one senseless lump."

Though Geryoneo is another of Spenser's models of a tyrant, the poet has emphasized a different feature of the giant's misrule from any which he projects in the previous tyrants. For example, Corflambo was bent on seducing his subject victims; Pollente was eager to acquire a massive fortune through extortion. But Geryoneo seems especially inclined neither to women nor to wealth. His special forte is religion. What was merely

an allusion in the description of Orgoglio's dungeon ("An Altare, cam'd with cunning imagery,/ On which true Christians bloud was often spilt" (I.viii.36) becomes elaborately developed here. The church, the sacrificial altar, the idol, the beast under the altar all contribute to emphasize the religious nature of Geryoneo's tyranny. Also, less obvious details such as his coming from Spain and conducting an inquisition fortify this aspect of his rule. It may not even be amiss to interpret his three bodies as a symbol of the Trinity. However, in spite of the obvious care which Spenser exerted to underline the special evil of Geryoneo's oppression, the giant still remains dramatically unattractive.

Grantorto, the last of the giants to appear in the Faerie Queene, is the only member of his group for whom Spenser reserves the distinction of being the object of a hero's quest.[15] The heroes meet the other giants incidentally in the course of their quests.[16] However, this distinction adds little to his dramatic stature; for he appears only long enough to fight Artegall and die. Like his colleagues he is merely another tyrant. He has usurped the rule of Irraene's kingdom and holds her a prisoner. He is "Of stature huge and hideous" and "His face was ugly, and his countenance steme." He has a castle, a lady, and a host of followers -- all the

features with which we are already quite familiar. In fact, so conventional are the details of his characterization that even his favorite weapon, "a Polaxe" follows the giants' tendency to choose arms other than the standard sword and lance. Apparently, Spenser reserved these more conventionally dignified weapons for the heroes. Even Grantorto's tactical error which turns the combat in Artegall's favor is a variation of an earlier mistake which Orgoglio made. Orgoglio missed Arthur with such a mighty blow that the force of it drove his "snaggy Oke" three yards into the ground, and when the giant "could not rearen up again so light," Arthur "smote off his left arme." Grantorto delivers such a mighty stroke with his "Polaxe" that it becomes embedded in Artegall's shield and "by no meanes it backe againe he forth could wrast." Artegall quickly seizes the advantage, "stroke him with Chrysaor," and "lightly reft his head." In both cases, the giant's great strength ironically puts him in a defenseless position.

Aside from the general physical and dramatic resemblances which Grantorto shares with the other giants, he also serves as a variation of Spenser's thematic commentary on the giants as symbols of tyranny. To sum up our findings on this major feature of the group, we have seen how Spenser employed Orgoglio as an archetype of tyranny. Then by modifying the theme of tyranny, he

emphasized the various major abuses which accompany oppression. That is, Spenser sets out to expose what makes a tyrant a tyrant. Corflambo was driven by lust. Pollente's motivation was wealth. The giant with the scales was obsessed with an idea: he was a political reformer, an intellectual radical. And Gerioneo was a religious fanatic. Any historical survey of a representative group of tyrants will attest to Spenser's psychological accuracy in choosing these drives as basic. In fact, the single remaining basic drive which he has not thus far illustrated with the giants is to be found in his portrayal of Grantorto--ambition. Spenser likens him to those men who have the "sacred hunger of ambitious mindes, / And impotent desire of men to raine" (V.vii.1).

The motivating drives so clearly evident in the previous tyrants are noticeably lacking in Grantorto. He makes no attempt to ravage the captured Irena. Corflambo would have been incapable of exercising such restraint. Also, unlike Pollente, Grantorto is indifferent to wealth. There are no secret treasure chambers in his castle. Nor is he a political philosopher or a religious fanatic. He usurped the rule of Irena's kingdom because of his craving for power; and once he has gained control he adopts what precautionary measures are necessary to protect himself in office. None of the

tyrants are surrounded by such a cordon of henchmen as is Grantorto. So numerous are they that Talus must be dispatched to establish a beach-head before the noble Artegall can even land. Also, it is to be noted that though the giant is a tyrant Spenser makes no mention of his governmental abuses or oppressive laws. In fact, when Iraene is captured, she is not immediately put to death. Grantorto is clever enough to make a pretense of being just by giving her ten days in which to produce a champion. In short, Grantorto is the most cautious and conservative of all the tyrants because the authority itself of the office is sufficient to motivate his acquisition of it. That is, the office is not a means by which other desires may be satisfied. It is, for him, an end in itself.

The element of realism which we have noted in our consideration of the giants becomes more noticeable in the next group of characters whom we shall deal with at this point -- the brothers.[3] Since few of the characters in the Faerie Queene are related by ties of blood, the reader is at least mildly surprised to encounter no less than six sets of brothers among the antagonists. To be sure, some of them have little more significance than a piece of scenery and merit no more of our attention than to be enumerated. For example, Malecasta's champions (Gardante, Parlante, Iocante, Basciante,

Incchante, and Verdante) are brothers,[18] but they really have no more important dramatic roles than the three sons of Dolon who are killed by Artegall and Britomart (V.vi.32 ff.) or the three brothers whom Timias kills (III.v.18 ff.). However, even these sets of brothers exemplify the prevailing theme of filial loyalty which Spenser associates with the brothers as a group. They are all so loyal to one another that when a hero battles against one brother he may just as well prepare himself to deal with the remaining brothers, for they invariably come seeking revenge. Though at least two sets of brothers are more interesting as figures than the giants, as a group the brothers do not represent such serious evils; nor are they all aligned with the same kind of evil abuse as the giants who were associated with tyranny. They range from bodyguards to seducers to general disturbers of the peace. None of them really cause much serious trouble for the heroes. Yet Spenser compensates for their ineffectiveness at evil by adding attractive dramatic features in portraying them. First, even more than the giants, they are real human beings. Not one of the group has any supernatural power. Second, since they are human beings and since they are so loyal to one another, they engage a certain amount of the reader's sympathy in spite of their villainy. And, third, since they are related to one another and respond dramatically to the actions of one another, they strengthen

the narrative thread of the poem by making it more complex. To illustrate these points, let us consider briefly the careers of the two most interesting sets of brothers in the Faerie Queene: the Sans brothers who appear mainly in Book I, and Pyrochles and Cymochles who appear in Book II.

Sansfoy, the first of the three Sans brothers to appear in the Faerie Queene (I.ii.12-17), is the first knight opponent whom Red Cross meets. The "faithlesse Sarazin," as Spenser calls him and as his name suggests, in order "to winne his Ladies (i. e. Duessa's) heart that day" attacks the Knight of Holiness. But with a sharp blow on the head Red Cross soon ends the career of Sansfoy and inherits the Sarazin's mistress, Duessa. Of course, Red Cross' acquisition of Duessa is of much greater narrative consequence than is his encounter with Sansfoy. However, the villain's death does forge a chain of narrative repercussions; for, as Red Cross soon discovers, he has two brothers who are not the kind to sit idly by when a brother has been killed.

In the following canto (I.iii.33) the second brother, Sansloy, makes his appearance. In search of Red Cross, Sansloy chances to meet Una, and Archimago who has disguised himself as Red Cross, in order to deceive Una. The villain attacks, unhorses, and is about to lop off the head of the arch-deceiver in spite of Una's plea

for mercy, when he discovers that his victim, instead of being his blood enemy, Red Cross, is really his old friend Archimago. He spares his friend's life and rides off with Una. This encounter, of course, is an ironic reversal of the way in which Red Cross acquired Duessa from Sansfoy.

Sansloy, the third and youngest of the three brothers, makes his appearance (I.iv.38) before Spenser returns to deal with the plight of Una in the hands of Sansloy. Soon after Red Cross and Duessa arrive at Lucifera's castle, Sansloy, nourishing "bloudy vengeaunce" for his slain brother, challenges the Knight of Holiness and would have shared the same fate of the dead Sansloy had not Duessa counterbalanced Red Cross' "charmed shield, And eke enchaunted armes" with her magic "darksome clowd." Though Sanloy loses the fight, she saves his life by enlisting the aid of her underworld physician, Aesculapius. Apparently, it takes Aesculapius (I.v.44) longer to cure the seriously wounded Sansloy than it took Typhon to cure Marinell (IV.xi.7), for we hear no more of Sansloy throughout the rest of the poem.

Sansloy, however, appears twice before he, too, is rendered harmless by Spenser and drops out of the action. After having acquired Una from Archimago and having killed her lion (I.iii.40-44), Sansloy turns up again

with the maid in a forest where he hopes to make her "the vassall of his pleasures vilde" (I.vi.2-8). When his courtly "wordes, and lookes, and signes" fail to shake her virtue, he tries force. But Una's cries attract "A troop of Faunes and Satyres" and their appearance alone is enough to frighten off Sansloy. In the course of her stay with the forest people, Una acquires a new protector, Satyrane, who promises to deliver her from the admiring Satyres and to help her find Red Cross. Soon after the two make their escape, they meet Archimago, disguised as a pilgrim, who lies that he has just seen Red Cross killed by a Paynim; and when Satyrane demands to know where the Paynim is, Archimago directs them to a nearby fountain.[19] There, Satyrane finds no other than Sansloy; and though the villain regretfully disclaims that he has killed Red Cross, the two knights engage in the most evenly matched fight in the poem.[20] Una leaves them to their fighting and rides away. Apparently, Spenser also decided to leave them to their fighting, for he never concludes the encounter. Since both knights appear later in the poem, we can only conclude that the Satyrane-Sansloy tussle is the only battle in the poem which ended in a draw.

In his final appearance in Book II (ii.18) as the lover of Perissa, Sansloy seems to have undergone a change. At least he is no longer driven to avenge the

death of his brother. But the change is not surprising in view of Spenser's tendency to employ an antagonist for a time as an active, aggressive agent of evil before he exiles him to the company of his own stripe.[21] Since Sansloy is predisposed to sensuality, as his interest in Una revealed, the reader may assume that his services to the "mincing mineon" Perissa were sufficiently demanding to keep him fully occupied. Like Malbecco, Sansloy eventually finds his place in fairyland; and Spenser is willing to leave him there to endure it.

From this brief commentary on the action in which the three Sans brothers are involved, the purposes for their dramatic existences seem to be sufficiently clear. The brothers, for all their faithlessness, lawlessness, and joylessness, are loyal to one another. Sansfoy's death brings the other two into the poem. Once in the poem, they help to balance the two narrative threads into which the major plot has been divided. Sansloy keeps Red Cross occupied with fighting while his brother Sansloy keeps Una busy with the defense of her virginity. And, finally, each of the brothers is a real human being. They have neither powers nor gimmicks to make them allegorically immortal. And the fact that Spenser permits two of them to live suggests not only that he may have had some further use for them later in the poem but also that their deaths would have been dramatically

'nappropriate. In attempting to avenge a brother's death, both Sansloy and Sansloy are supplied with excellent dramatic motivation; and since neither is at all successful in his mission of vengeance (Sansloy fails to seduce Una, and Sansloy fails to defeat Red Cross), failure alone is sufficient punishment. Death is unnecessary.

Although the two sets bear obvious resemblances, the second set of brothers, Pyrochles and Cymochles, illustrate a more dramatically impressive variation of the filial loyalty theme than the Sans brothers. Like the Sans brothers, they are bent on avenging themselves on a hero, Guyon, because of his fight with Pyrochles. Pyrochles' quick tempered violence corresponds to Sansloy's. Archimago is again involved with their intrigue. Cymochles is the same kind of sensualist as Sansloy, and his encounter with Guyon on Phaedria's island is reminiscent of Sansloy's fight with Red Cross at Lucifera's castle. But whereas two of the Sans brothers live through their dealings with the heroes, Pyrochles and Cymochles die at the hands of Arthur. When Spenser turns Arthur loose on characters, they are not to be taken lightly. Nor are these two, for they come dangerously close to killing Guyon.

Pyrochles is the first of the pair to be introduced in the poem. Atin, his squire, heralds his approach by

warning Guyon to get out of his way. He recounts Pyrochles' origins and informs Guyon that his master is in search of Occasion (II.iv.37ff.). Soon Pyrochles arrives and, without introducing himself, attacks Guyon. But the Knight of Temperance prevails and spares the life of his foe when he pleads for mercy. Pyrochles then urges Guyon to release Occasion and Furor; and when Guyon complies, the evil pair turn their fury on their liberator. Guyon rides off, leaving Pyrochles to suffer the wrath of Furor.[22]

In the meantime, Atin seeks out Cymochles in Acrasia's Bower of Bliss and informs him that his brother, Pyrochles, is in need of his help. Cymochles immediately leaves his "flocke of Damzels" and hastens to his brother's aid; but he travels no farther than a river before he is sidetracked by the foolish charms of Phaedria. Since we have already considered this episode in our consideration of Phaedria, it will suffice at this point simply to remind the reader that Cymochles unknowingly fights the knight, Guyon, whom he is seeking and that Phaedria stops their battle before either is seriously injured.

Spenser next turns the reader's attention back to Pyrochles, whom he had left fighting with Furor. Having somehow escaped the rage of Furor, Pyrochles ("sprinckled with bloud,/ And soyld with durtie gore")

plunges into a lake to quench the "implacable fire" which burns within him. Atin, his loyal squire, in order to prevent his master's suicide leaps in after him but is unable to pull him out until Archimago unexpectedly turns up, saves both knight and squire, and cures Pyrochles' "hidden fire."

When next we meet the two brothers, they have joined forces; and with Atin and Archimago they come upon the sleeping Guyon, exhausted after his trial by Mammon. In spite of the Palmer's pleas not to despoil Guyon, the pair are about to strip the knight of his armor, when Arthur arrives on the scene. Arthur's encounter with the two brothers is another furious affair with much bloodshed and the added feature of confusion caused by the borrowing of weapons.[23] Cymochles first falls with a split skull; and soon after, Pyrochles is brought to his knees by the superior strength of Arthur. However, the vanquished Pyrochles rejects Arthur's offer to spare his life with a resounding reply which bespeaks his valor:

> "Foole (said the Pagan) I thy gift
> defye,
> But vse thy fortune, as it doth
> befall,
> And say, that I not ouercome do dye,
> But in despight of life, for death
> do call."
>
> (II.viii.52)

Arthur walks away leaving Pyrochles' "headlesse body bleeding all the place."

Spenser employs the same basic narrative technique in developing the characters of Pyrochles and Cymochles as he did with the Sans brothers. That is, he alternates the scenes between the two separated brothers, each one dealing separately with the hero. However, Spenser alters the pattern and increases the dramatic tension with these two brothers when he has them join forces for a final climactic assault. The Sans brothers though united in a vengeful cause never join forces in the poem; and, therefore, their plot never reaches a dramatic conclusion. For this reason, the final scene in which Pyrochles and Cymochles are killed by Arthur deserves further attention.

Before the final scene both brothers have unsuccessfully fought Guyon. Pyrochles lost to him and asked for mercy, and Cymochles would certainly have lost to him on Phaedria's island had not she stopped the fight. Another fight, therefore, between the brothers and Guyon would have been mere repetition, a return engagement in which Guyon would have been heavily favored to win. To avoid this, Spenser carefully alters the circumstances. By putting Guyon in an exhausted swoon he eliminates the possibility of his fighting and shifts all the advantages in favor of the two brothers. They have before them a defenseless victim. By subtly having the Palmer trick them into thinking that Guyon is dead,

Spenser has ingeniously offered them all the satisfaction which they sought. Their vengeance should be complete. But instead of riding on to enjoy their separate vices, they stoop to despoil a knight whom they believe to be dead. They would disarm the knight who not only spared Pyrochles his life but even courteously granted him his foolish request to free Occasion and Furor, the knight who willingly left Phaedria for whatever pleasures Cymochles wished to enjoy with her. Spenser leaves neither man a scrap of moral justification for what they are about to do. Their intended crime is much more serious than the combined abuses of the Sans brothers. As the Palmer tells them: "To spoile the dead of weed/ is sacrilege, and doth all sinnes exceed" (II.viii.16). And Arthur himself advises them that the knight who "doth against the dead his hand vpreare,/ His honour staines with rancour and despight" (II.viii.29). For the seriousness of their crime, therefore, Pyrochles and Cymochles must die. But even in death Spenser does not erase the admirable quality of the brotherly loyalty. Both stand heroically against the magnificent Arthur while Atin and Archimago "fled apace." And when Cymochles falls before him, Pyrochles refuses mercy from his brother's slayer.[24]

In our discussion of the previous groups we have encountered a number of antagonists who were extraordinarily receptive to the charms of women -- especially,

though not always, to the charms of virtuous women. Kirkrapine, Huddibras, Orgoglio, Corflambo, and Cymochles are simply a few of the number. However, all these men were either motivated by some desire or dominated by some ruling passion other than lust. To be sure, they did not take their lusts lightly. But lust was of less importance than some other controlling urge. Since, therefore, the theme of illicit love figures so prominently in the poem, it is not surprising to find a group wholly dedicated to it, a group which represents the male equivalent of seductresses. Somewhat like their female counterparts, these seducers cover a wide range of dramatic roles. For example, like the savage man who captures Amoret, (IV.vii.4), the seducer may be a barbaric cannibal who rapes his victims before he eats them.[25] Or, like Sir Sanglier, he may be a knight driven by his lust to murder. Or, finally, the seducer, like Busirane, may be the lord of a castle who "By strong enchauntments and blacke Magicke" attempts to seduce his victims. In short, the seducer may range from a cannibal to the lord of a castle.[26]

Spenser's attitude toward lust is almost as broad and diversified as the stations which he assigns his seducers. This is not to say that he ever approves of lust, but it cannot be denied that his tone is quite different in dealing, for example, with Ollyphant and with the Squire of Dames. For with the giant he treats

repulsive lust quite seriously, whereas with the Squire of Dames he deals with foolish lust quite comically. Ollyphant is inherently vile and disgusting. By nature he is sexually abnormal. Before he and his sister, Argante, "into the lightsome world were brought,/ In fleshly lust were mingled both yfere" (III.vii.48). The Squire, on the other hand, represents the influence on Spenser of Ariosto's cynicism about feminine virtue. In order to test that he "would neuer swerue," his lady foolishly orders him to wander through the world and "do service vnto gentle Dames"; and after a year's time he "should bring their names and pledges." The Squire has a rather fruitful year; for, as he tells Satyrane, he has received "Three hundred pledges for my good desartes,/ And thrise three hundred thanks for my good partes."[27] When he reports back to his lady, she assigns him the counter-quest to wander about the world again until he finds an equal number of ladies who will "refuse their pledges." The humor, of course, becomes obvious when after three years on his second quest the Squire has been able to find only three who were chaste: "a common courtisane," "an holy Nunne," and a country lass. At this rate it will take him a century to find as many virtuous ladies as he found unchaste ladies in one year. Those who see Spenser as a starched-laced moralist might profit by reading him with a little more care. At least, he is not to be dismissed on the count of

moral naivete.

Though a number of the sensualists are well drawn as dramatic characters, Paridell is perhaps the most successful of Spenser's creations.[28] His success is partially due to the fact that Spenser neither completely villifies him as he does Ollyphant nor laughs at him as he does at the Squire of Dames. He is portrayed with subtle touches of realism; and though a sensualist, at times he encroaches upon the virtue of the protagonists. He enters the poem in search of Florimell (III.viii.44) and reports to Satyrane that though "vnworthy" he has joined the "braue knights" of "Faerie court" to rescue her. The "burning hart" which appears "on his brest," of course, suggests his subsequent dealings with Hellenore and Duessa. But at the same time, the fact that his initial quest aligns him with the knights of Faerie court and that Satyrane, Spenser's equivalent of the noble savage, recognizes him as a friend also indicates the ambivalence of his character between good and evil. The same fluctuation between nobility and villainy is evident in the next scene when after Paridell engages no less than Britomart in combat because he refused "in coward corner ly," he makes off with Malbecco's wife, Hellenore. In this episode he reveals, in order, his courage, his noble ancestry, his familiarity with courtly conventions,[29] and his sensuality.[30] Such contradictory

elements in a character are rare in the Faerie Queene.

After his dealings with Hellenore and Malbecco, Paridell next reappears (IV.i.32) in the company of Blandamour, Duessa, and Ate, and with this new company he seems to have assumed a new nature. To be sure, the change is not radical; however it is noticeable. While with Satyrane and Britomart, Paridell acted with a certain amount of courage and integrity. Indeed, he was by no means a paragon of virtue, but even his sensual desires and his siege of Hellenore were somewhat humorously described.[11] However, once having joined the party of antagonists both Paridell's courage and his integrity seem to have evaporated. Let one example serve to illustrate this change in his nature. In the scene outside Malbecco's castle, Paridell will listen to no one's taunts, not even Britomart's. But when he meets the same Britomart a second time and is encouraged by Blandamore to attack her, his courage is much abated. He answers Blandamore:

> ". . . Sir him wise I neuer held,
> That hauing once escaped perill neare,
> Would afterwards afresh the sleeping euill reare."
> (IV.i.35)

After having been soundly trounced by Britomart at their first meeting he harbors no thoughts of revenge:

> "And Paridell though partly discontent
> With his late fall, and fowle indignity,

> Yet was soone wonne his malice to
> relent,
> Through gracious regard of her faire
> eye,
> And knightly worth, which he too late
> did try,
> Yet tried did adore. . . . "
> (III.ix.25)

Yet after he and his pseudo-friend Blandamore have fought and then been reconciled, Spenser describes their secret hate for one another thus:

> "So well accorded forth they rode
> together
> In friendly sort, that lasted but
> a while;
> And of all old dislikes they made
> faire weather,
> Yet all was forg'd and spred with
> golden foyle,
> That vnder it hidde hate and hollow
> guyle."
> (IV.ii.29)

This change in Paridell's character is a muted variation of the change which we have previously noted in our consideration of Duessa and Archimago. Like them, after dealing for a time with the protagonists, he soon sinks to the level of his own disreputable colleagues, and his true nature manifests itself. For the want of a better term, this technique might be called a character's dramatic dichotomy; and Spenser handles the technique with remarkable skill. Let us examine it a little more closely in the portrayal of Paridell.

This sensualist's career falls loosely into two dramatic parts: his ascendency and his decline. His

rejection of Hellenore marks the end of his ascendency; until this time Paridell directs his own destiny: he has his own private quest; and he successfully carries out his courtly conquest of Hellenore. Even his lone setback at the hands of Britomart reveals his courage in attacking her and his subsequent high-mindedness and lack of spitefulness when he learns that she is a woman. As already pointed out, these attitudes change when in the second half of his career he is in the company of the antagonists. Blandamore assumes leadership of the group; all Paridell's schemes are thwarted;[32] and both his actions and his attitudes are, like those of other antagonists, ignoble.

At least part of this change in Paridell's nature is due to Spenser's practice of using minor characters as moral foils for his heroes. That is, in each book of the Faerie Queene the minor characters represent the special moral antithesis of the particular virtue which is being celebrated. Since Paridell appears in two different books (III and IV), it is to be expected that two different evil aspects of his personality will predominate in each book. For example, in Book III where Chastity is celebrated, Paridell's lust is emphasized. Whereas, in Book IV where friendship is celebrated, his false friendship with Blandamour is stressed. With this shift of emphasis in mind, it is not difficult to under-

stand why the first half of Paridell's career is more interesting than the second half; for the knight with the "burning hart" is much more acclimated to lust than to false friendship. He is much more at ease seducing Hellenore than maintaining a feud with Blandamore.

Even though Spenser diminishes Paridell's dramatic role in Book IV, still he does not reduce the lover to a stock figure. On the contrary, it seems that he took deliberate pains to balance dramatically the second half of his career with the first.[33] Paridell's pretended courtly manners with Hellenore correspond to his feigned honorable friendship with Blandamore. Soon after the beginning of each part, Paridell engages one of the heroes (Britomart and Scudamore) in combat and on both occasions is defeated. Two of the characters of the first part (Britomart and the Squire of Dames) reappear in the second part and play essentially the same roles. Britomart's fights with Paridell and later with Blandamore.' And the Squire of Dames is on two occasions a peacemaker and an information clerk. He helps Satyrane end the fight between Britomart and Paridell; and he keeps Blandamore and Paridell from killing each other. He provides the information about Malbecco and Hellenore in the first part and about Satyrane's tournament in the second part. Spenser provides Paridell with a lady in both parts of his career -- first Hellenore, then Duessa;

and Paridell casts both aside in the end. In fact, Spenser even carried over the theme of his quest for Florimell with a clever ironic twist. In the first part, Paridell is seeking to rescue the real Florimell; in the second, he is attempting to seduce the false Florimell. Even these few ironic re-echoings of resemblances between the two parts of Paridell's career in fairyland are sufficient to suggest the attention which Spenser gave to his knight of the "burning hart."

Paridell is admittedly a minor character in the Faerie Queene: yet he shares the same human qualities which distinguish Spenser's best drawn figures. No charms ever insure his safety. No characters direct or divert the course of his intentions. If he is motivated by lust, he is not so dominated by it that he becomes insensitive to other emotions and passions. In almost every respect Paridell is humanized; for he is complex. His courage is at once hot-headed and cautious; his sensuality is both courtly and base; his nature is respectful and vengeful; his friends are protagonists and antagonists. Even his lust and violence are less than offensive because he acts with determination and a certain degree of tact, and because he practices them on his own kind. Since none of the heroes suffer at his hands, he goes unpunished. Paridell leaves the poem as he entered it -- still looking for Florimell.[34]

Two final antagonists remain for our brief consideration before we turn our attention to a detailed examination of Spenser's most successfully drawn antagonist, his comic knight -- Braggadochio. These two are Malbecco and Coridon. Since Malbecco has already received some attention in our consideration of his wife Hellenore and since we shall again have cause to deal with him in discussing Braggadochio's role in the poem, we shall limit this commentary to a particular aspect of his dramatic characterization -- the special irony of his failure.

Malbecco has been variously commented upon by the critics. Church, merely alluding to him, considers his episode a satire and Malbecco himself a caricature.[35] Bradner calls him miserly and frigid.[36] C. S. Lewis claims that he is "pure allegory."[37] And Waldo F. McNeir sees Spenser's portrayal of him as "a rounded characterization," a figure "whose complexity as well as the complex response he evokes was not to be equalled until the Elizabethan drama ...."[38] Few critics of Spenser who deal with the Faerie Queene at any length fail to make some comment about Malbecco; but usually their observations are variations or elaborations of those cited here. The Malbecco episode is a satire on marriage; Malbecco is a miser and an allegorical character. McNeir's position that Malbecco is a complex figure has been too seldom acknowledged. Therefore, it will be

the purpose of this brief study of Malbecco to offer additional evidence in support of this position.

All the heroes of the Faerie Queene share a few basic narrative features in common. They are all young and noble; all but Guyon have a lady from whom they are separated; all are of high station; all have a quest; in the course of their quests all except Calidore rely upon the aid of a hero-colleague; and all finally succeed in their quests. Though I am aware of no critic who has drawn an analogy between these features of the heroes and certain features of Malbecco, there do seem to be some very ironic resemblances. Certainly the similarities are not so clearly evident as those which exist between the heroes and Braggadochio. But consider the following ironic reversals. Malbecco is old and base; he has an unfaithful lady and is separated from her; he has assumed a high station by villainy; he has a false quest; in the course of his quest he must rely upon the services of a fake knight; and in the end he is a complete failure -- even at suicide. In all these respects Malbecco's portrayal represents a distortion of the hero's. That Malbecco should be the physical and psychological opposite of the hero is not surprising, for we have already seen a number of antagonists who were both ugly and cowardly. Indeed, his impotency and partial blindness are the kind of physical defi-

ciencies which Spenser employed to manifest the corrupt natures of the hags. Nor does the fact that he has risen to a high station, the lord of a castle, by "heapes of euill gotten masse," distinguish him from many other antagonists (for example, the tyrants) who employed the same means to achieve the same end. But among the antagonists his relationship with Hellenore is unique, for in fairyland married women are surprisingly faithful to their husbands. Hellenore is an exception. That Malbecco has a self-assigned quest further distinguishes him from his evil colleagues; for though a few antagonists, such as Paridell and the Squire of Dames, are on quests, none of them are as single-mindedly dedicated as Malbecco is in his search for Hellenore. His kind of dedication is to be found only among the heroes. And, finally, his meeting with Braggadochio and Trompart at a crucial moment in his quest so ironically contrasts with the way which the heroes met Arthur and Timias at a crucial moment in their quests that the pattern which Spenser was following in his portrayal of Malbecco immediately becomes clear. He has ironically modeled features of the Malbecco episode on those of his heroes. All the craftiness, deceit, and corruption of this episode are satirical twists of all that was noble, honest, and good in the main plot. Malbecco is the distorted hero who is completely deficient in virtue. Hellenore is

the unfaithful counterpart of the hero's lady. Paridell and the Satyres represent the villains whom the false hero must vanquish. And the cowardly crooks, Braggadochio and Trompart, symbolize no less than Arthur and Timias. Indeed, even the emptiness of Malbecco's castle ironically contrasts with the vitality of Faerie Court.

To be sure, Malbecco represents more than what has been suggested in these brief comments. However, for our purposes this examination of a single aspect of his character seriously questions the judgment of those critics who would dismiss Malbecco by labeling him a caricature or a pure allegorical figure. His complexity deserves more attention than these critical observations have given it.

Coridon is a much less complex figure than Malbecco. Bradner's observation that he "is held up to ridicule as a boorish lout and a coward"[39] seems accurate enough in describing his chief characteristics. Yet even this "boorish lout" is not to be summarily dismissed; for he reveals the same human emotions which we have observed in some of Spenser's best portrayals. To be sure, Coridon's dramatic role is slight. He serves mainly as Calidore's rival for the love of Pastorella. But the shepherd is hardly to be considered as a serious competitor for the Knight of Courtesy. For he is completely

outstripped soon after Calidore's arrival at Melibee's pastoral retreat.

In neither courtesy nor physical strength is the shepherd a match for Calidore, who first graciously passes on the honor of leading a dance to Coridon after the other shepherds had given it to him; and then soon after when the spiteful Coridon challenges him to a "wrestling game," Calidore throws him with such a fall that "his necke he almost brake." Spenser uses two other incidents of a more serious nature to enhance his hero's virtuous stature at Coridon's expense. On a day when the three (Pastorella, Calidore, and Coridon) go to the forest "to gather strawberies," Pastorella is attacked by a tiger (VI.x.34-37). "Through cowherd feare" Coridon flees; but Calidore kills the tiger with "his shepheards hooke" and wins the gratitude and love of Pastorella. Then, later, in the climactic adventure of this episode when the Brigants capture Pastorella, Coridon, old Melibee, and the others (except Calidore), the hero sets out to find his love. But he is unable to find her until he chances to meet Coridon, who has escaped while the Brigants were engaged in a fight over Pastorella. He tells Calidore that Pastorella and all their friends have been killed. Enraged at this news about his lady and friends, Calidore, bent on revenge, orders Coridon to lead him to the secret hideout of

the Brigants. However, reluctant to expose himself to the "lawlesse people" again, Coridon refuses; "Yet Calidore so well him wrought with meed,/ And faire bespoke with words, that he at last agreed" (VI.xi.35). Calidore makes short work of the Brigants in rescuing Pastorella; and for his pains Coridon is given the flocks which had been stolen.

These encounters between Pastorella's two lovers reveal clearly enough that Spenser did not portray Coridon as he did the other antagonists. For the crude shepherd is not a figure of evil. He is neither ugly, nor villainous, nor lecherous. Nor does he engage in sorcery or violence. To be sure, he represents a discourteous annoyance to Calidore, but his intentions are not to bring about the hero's moral downfall. All he seeks is the love of Pastorella; and even his courting of her is conducted with as much gallantry as his nature permits. To show her his love, he brings her such tokens as "little sparrowes," "wanton squirrels," and "other daintie thing" (VI.ix.40). He is a graceful dancer: "For Coridon could daunce, and trimly trace" (VI.ix.42). In fact, whatever courtesies Calidore shows Pastorella, Coridon imitates:

> "And euermore the shepheard Coridon,
> What euer thing he did her to aggrate,
> Did strieu to match with strong contention,
> And all his paines did closely emulate;

> Whether it were to caroll, as they
> sate
> Keeping their sheep, or games to
> exercize,
> Or to present her with their labours
> late."
> (VI.x.33)

If more of the antagonists had modeled their behavior on the heroes, fairyland would have been a very peaceful region.

In spite of all Coridon's efforts to outdo Calidore in courtesy and skills and to win Pastorella's love, he fails; for his meanness and cowardice disqualify him both as a respectable man and a worthy suitor. One simply does not impress a rival with cheap signs of jealousy[40] nor win a maid by abandoning her in time of danger. In the end, therefore, Coridon emerges as one "Fit to keep sheepe, vnfit for loues content" (VI.x.37).

Yet even though Coridon proves to be deficient when placed beside Calidore, still he reveals a number of dramatically attractive features. First, Spenser supplies him with excellent motivation - love. And it is to be noted that there is nothing dishonorable about his love. Second, he completes the only love triangle in the Faerie Queene which involves one of the heroes. Calidore alone must compete with a rival before he wins his lady. Indeed, Coridon is a weak rival; but the other heroes were spared even this minor inconvenience. Third, and most important, Coridon is a real person. He is

neither villified nor enshrined as an allegorical abstraction. His thoughts, emotions, and actions, though much less than admirable, are truly human. His jealousy is quite normal for a man in his position. Until the arrival of Calidore, Coridon had only to compete with his fellow shepherds for Pastorella; and apparently he had little difficulty with them as rivals. But Calidore is so obviously his superior that Coridon would have had to be an angel not to resent him. In fact, Calidore's extraordinary courtesy might even test an angel's virtue.[11] In addition to his jealousy, Coridon is also ridiculed for his cowardice. But on both occasions when fear makes him flee from danger his only alternative was foolhardy bravery. If Calidore can slay a tiger in a strawberry patch with a shepherd's staff, one should not expect as much from Coridon or any other normal person. Nor should the lowly shepherd be expected to single-handedly wipe out a band of robbers. For normal people, discretion is still the better part of valor. Coridon's flight from the tiger and the robbers, therefore, is at least partially excusable. True, he is a coward; but his cowardice is quite different from Braggadochio's.

Even from this brief survey of Coridon's career we can see that the man whom Bradner dismisses as a "boorish lout" and a "coward" is a character of some dramatic stature. Certainly, his role is slight, but it is

nevertheless drawn with care. Spenser might well have provided Calidore with a more repulsive or a more violent rival, but instead he created a shepherd who though easily outclassed is not so easily forgotten. For in the final analysis Coridon represents that which is mediocre in man. He is a simple rustic, neither admirable nor despicable. In courting Pastorella and in competing with Calidore he is beyond his depth in sensitivity, talent, and virtue. But Spenser obviously had some feeling for the "lout." For if Coridon is deficient in courtly refinements, he can dance and sing: if he fears a tiger and a band of robbers, he is not too cowardly to challenge Calidore to a wrestling match nor to lead him to the robbers' hideout; and if he is a jealous lover, he is not a vengeful one. If his mediocre nature disqualifies him as a hero, his very failings recommend him as a man. No antagonist in the Faerie Queene ever cooperated with a rival as did Coridon, nor did any reveal such human emotions as Coridon when Spenser describes his reaction to Calidore's question:

> "Whome Pastorell? who full of fresh dismay,
> And gushing forth in teares, was so oppreast,
> That he no word could speake, but smit his brest,
> And vp to heauen his eyes fast streming threw."
>
> (VI.xi.30)

this kind of emotional sensitivity surpasses that of all the previous antagonists who, though drawn with special features which Coridon lacks, fail to approach him as a realistic and sympathetic character. The foils simply do not appear often enough; the abstractions are too remote; the giants and sensualists are too dominated by a special passion; and the brothers are too dedicated to violence to assume realistic personalities. But Coridon, the rediscovered man, is portrayed with all the failings, passions, and emotions which we recognize as being truly human and which we shall observe in greater detail in the following chapter in our consideration of Spenser's best drawn minor character: Braggadochio.

1. Pauline Parker in a recent study The Allegory of the Faerie Queene (Oxford, 1960), p.37, comments on Archimago's disguise, but fails to make the point of their significance.

2. Alice Irene Harmon in her study Loci Communes on Death and Suicide in the Literature of the English Renaissance, University of Minnesota Summaries of Ph. D. Theses, III (1949), 121-24, considers the Stoic doctrine on the subject of suicide. This doctrine held that the "Wise Man" may end his own life voluntarily, and under certain circumstances ought to do so. Opposed to this view is the belief, supported by Christian doctrine, that a man must not take his own life against the will of God. In the light of Harmon's study, Despair would be a Stoic. Ernest Sirluck in his article "A Note on the Rhetoric of Spenser's 'Despair,'" MP, XLVII (1949), 7-11, comments on this episode. Despair's specious argument, which persuades Red Cross Knight of the necessity of suicide, is based on a careful omission of the Covenant of Grace. Una saves the Knight by recalling this Covenant to his mind.

3. Red Cross defeats Error, Sansfoy, Sansloy, and the Dragon; he deals unsuccessfully with Archimago, Duessa, Orgoglio, and Despair. Guyon faces and prevails over Occasion, Furor, Atin, Pyrochles, Phaedria, Cymochles, Mammon, and Acrasia and her Followers.

4. We shall see that none have supernatural powers.

5. There are no "good" giants in the poem.

6. Of course, each group is not limited exclusively to one particular way. Hags like Impotence and Impatience are agents of violence. Lucifera, an abstraction, is neither articulate nor profound. And the Giant of the scales is more of an intellectual than he is a force of physical violence. The different ways suggested here which each group employs are merely general tendencies of each group as a whole, and the fact that particular exceptions are obvious in each group does

not invalidate the general tendency.

[7]Only Ollyphant and Disdain, the two most insignificant of the group, represent exceptions.

[8]Orgoglio's blow does not hit Red Cross. The wind of its force knocks him out. Duessa's plea for Red Cross' life is inconsistent with her previous actions with the Sans brothers.

[9]Red Cross was in prison about three months.

[10]The Arthur-Corflambo encounter is described in five stanzas (IV.viii.41-45); Arthur-Orgoglio continue through twenty stanzas (I.viii.7-34).

[11]To correspond with Corflambo's "powerfull eyes," Tollente "through practice vsuall" is accustomed to fight in the water under his bridge.

[12]It is to be noted that both of the two previous episodes employ the device of a messenger to inform the hero of the giant's villainy. Una's dwarf informs her of Orgoglio; and the squire tells Arthur of Corflambo's tyranny.

[13]Still one of the best studies of the Renaissance sensitivity about order is E.M.W. Tillyard's The Elizabethan World Picture (London, 1943).

[14]Gerioneo's three bodies is reminiscent of Diamond's three spirits.

[15]Disdain appears later in the poem (VI.vii.41), but he has really little significance beyond what has already been said of him in our discussion of Mirabella.

[16]Actually, except for Red Cross, only Arthur and Artegall meet giants.

[17]Though certain of the giants, such as Corflambo and Gerioneo, possessed non-human characteristics, still they were all human enough to be capable of death; and they were farther removed from supernatural elements than the abstractions.

[18]Two interesting articles which consider these brothers are Allan H. Gilbert's "The Ladder of Lechery, The Faerie Queene, III,i, 45, MLN, LVI (1941), 594-97, and James Hutton's "Spenser and the 'Cinq Points en Amour,'" MLN, LVII (1942), 657-61.

[19]Spenser's literary restraint in this scene demands attention, for it reveals his refined artistic sensibility. In pretending that he has seen Red Cross killed and in pointing out his slayer, Archimago obviously wants to separate Una from Satyrane so that he may more easily "bring her to her last decay." But, he accuses Sansloy, a fellow antagonist. Usually the antagonists work together in order to trick the heroes into fighting one another. They do not falsely accuse their colleagues of anything but virtue. For example, later in an analogous situation the same Archimago attempts to trick Guyon into an attack on Red Cross by pretending that Red Cross has undone Duessa. The reader may well ask himself, therefore, why Archimago accuses Sansloy. Spenser himself does not say. But if one recalls that it was the same Sansloy who unhorsed Archimago and treated him to a very rough fall, the deciever's accusation makes sense. Archimago is probably still sore from his spill; and when he sees an opportunity to separate Una from Satyrane and at the same time pay back a painful discourtesy to one of his own kind, he is not one to hesitate.

[20]This is the only fight in the poem in which the participants take time out to rest and then resume their sword play.

[21]Both Archimago and Duessa are quite active before they give up the company of the protagonists and join their fellow antagonists.

[22]Atin and Pyrochles are more humanized manifestations of the allegorical qualities represented in Occasion and Furor. Like Occasion, Atin stirs up strife; and like Furor, Pyrochles is an aggressive agent of violence.

[23]Pyrochles borrows Arthur's sword from Archimago and Guyon's shield. Arthur borrows Guyon's sword from the Palmer. The charms attached to these weapons almost cancel one another out; for Pyrochles cannot wound Arthur with his own sword; and Arthur has difficulty in striking a shield "Whereon the Faery Queenes pourtract was writ" (II.viii.43).

[24]By way of contrast, it is to be noted that the same Pyrochles not only accepted Guyon's mercy but even pleaded for it.

[25]Ollyphant, the giant brother of Argante, is another symbol of the most repulsive kind of lust:

For as the sister did in feminine
And filthy lust exceede all woman
kind,
So he surpassed his sex masculine,
In beastly vse that I did euer find.
(III.xi.4)

[26]Indeed, in the person of Proteus even the deity is represented among the seducers.

[27]The Squire reports his quests to Satyrane in III.vii.53-60.

[28]The Squire of Dames and Blandamour are also portrayed with convincing realism.

[29]Still one of the best commentaries on courtly love conventions in the Faerie Queene is Earle B. Fowler's Spenser and the System of Courtly Love (Louisville, 1935).

[30]To illustrate these elements, it is to be noted that Paridell is the only one of the three knights (Satyrane, and the Squire of Dames) who will not tolerate Britomart's abuse. He fights. At dinner he claims to be a descendant of Paris. His courtship of Hellenore follows closely the conventions of courtly love. And, finally, having grown tired of her love, he casts her off.

[31]Certainly, Paridell's lust would have been more offensive had Hellenore been a virtuous lady.

[32]Scudamore defeats him; he fails to win false Florimell from Blandamore; he loses his first combat at Satyrane's tournament; and his lady, Duessa, loses the tournament's beauty contest.

[33]In each of Books III and IV, Paridell appears in approximately 75 stanzas.

[34]In our last view of him (IV.ix.20-30), he is engaged in another fight over her with Blandamour, Druons, and Claribell.

[35]Church, p. 126.

[36]Bradner, p. 78.

[37]Lewis, p. 346.

[38]Walter F. McNeir, "Ariosto's Sospetto, Gascoigne's Suspicion, and Spenser's Malbecco," Festschrift fur Walther Fischer (Heidelberg, 1959), pp. 34-48).

[39]Bradner, p. 351.

[40]Spenser describes his jealousy thus:

> And ever when he came in companie,
> Where Calidore was present, he would
> loure,
> And byte his lip, and euer curse
> jealousie
> Was readie oft his owne hart to
> deuoure,
> Impatient of any paramoure.
> (VI.ix.39)

[41]Calidore is so courteous to Coridon that his virtue is unconvincing. Such public displays of courtesy as turning over Pastorella's "flowry garland" and her "oaken croume" to Coridon when the shepherd does not really deserve them impress the reader as being too condescendingly virtuous. Coridon's jealousy is much more realistic.

CHAPTER IV

[illegible] BRAGGADOCHIO

Braggadochio has an important dramatic function in Spenser's Faerie Queene. Scholars have tended to overlook his role while dealing with the major figures. Critical comments on Braggadochio have been largely limited to passing remarks in which he is regarded either as a Pennia quae deseruit of the miles gloriosus type[1] with immediate literary ancestry in Ariosto's Orlando Furioso,[2] or as an enjoyable minor figure who adds further, though not very important, dimensions to the vast character panorama of the poem. No attempt will be made here to establish Braggadochio as a major character in the plot, but a close examination of his career may furnish evidence of Spenser's dramatic sensitivity and, at the same time, rescue Braggadochio from the obscurity and insignificance which he himself was so anxious to avoid.

A similar dramatic pattern appears in Spenser's development of the Red Cross Knight, Guyon, and Artegall. It is essentially this: each of the three knights begins his quest[3] fully prepared, physically, at least, for his undertaking, but through a series of

trials gradually loses part or all of his physical equipment. At a climactic point in the dramatic movement the fallen hero is saved by a superior agent of good and is able to resume his quest with renewed vigor. Apparently no student of the Faerie Queene has pointed out that Spenser's development of Braggadochio is a reversal of this same process in a comic subplot. Braggadochio begins with absolutely nothing and gradually acquires enough knightly equipment to palm himself off as a real knight. And let it be further noted, he accumulates this equipment in incidents which are often ironically and comically contrasted with parallel situations in the main plot. As we shall see, Spenser gives the humorous braggart a horse, a squire, a quest, a lady, armor, weapons, and wealth. And the cowardly boaster takes part in private combats and even in knightly tournaments. Spenser's use of Braggadochio as a comic and ironic contrast to the true knights in the main plot cannot be coincidence; it reveals the poet's care in developing a character who is admittedly subordinate to the central intention of his epic. We may now proceed to an examination of the part he plays in the comic subplot from Book II through Book V of the Faerie Queene.

Braggadochio's presence is first felt indirectly when Guyon, after going to the aid of Amavia, returns to find that his horse, gold saddle, spear, and barbs have been

stolen. Guyon's loss illustrates Spenser's habit of punishing a knight for some rash act by taking away part of his equipment. We need only look back a few stanzas (I.i.2) to find Guyon's rash act in his impetuous attack on the Red Cross Knight. Another instance of this principle is found in canto vii at the point where Pyrochles and Cymochles are about to despoil Guyon of all his possessions while he lies unconscious after his intemperate curiosity prompted him to investigate Mammon's cave.[6] But more important for our purposes is Braggadochio's acquisition of the horse and armor.

Since those who are responsible for the knight's gradual or sudden loss of their equipment are invariably represented by Spenser as agents of evil in its various forms,[7] we may see that even before Braggadochio enters the action the role which he is to play has been determined. However, Braggadochio differs from the other antagonists, each of whom wished primarily to bring about the downfall of the heroes rather than to obtain any of their possessions. He is not concerned with the ultimate fortunes of his victims; his interest is centered in their possessions as a means of enhancing his own status. Though he is definitely not on the side of the angels, neither is he a strict conformer to any diabolical code. Spenser's ability to draw this distinction is partly responsible for Braggadochio's individuality

as a dramatic figure.

In Braggadochio's first actual appearance (II.iii), we learn that the success of his theft of Guyon's horse not only enables the boaster to see himself as a knight but also kindles in him the vain hope of someday becoming the most important knight in court:

> Now gan his hart all swell in iollitie,
> And of him selfe great hope and helpe conceiu'd
> That puffes vp with smoke of vanitie,
> And with selfe-loued personage deceiu'd,
> He gan to hope, of men to be receiu'd
> For such, as he him thought, or faine would bee:
> But for in court gay portunce he perceiu'd,
> And gallant shew to be in greatest gree,
> Eftsoones to court he cast t'ausaunce his first degree.
>
> (II.iii.5)

This, then, is Braggadochio's quest: to be accepted at court as the finest knight. We shall see how ingeniously Spenser has Braggadochio work toward his goal.

Equipped with Guyon's horse and spear and with a self-assigned quest, Braggadochio is ready for his first act of knightly chivalry. This occurs immediately (4-9) in the swift conquest of Trompart. The pseudo-knight sees a coward in a sunny land and bravely attacks the unarmed coward, who, of course, surrenders without any resistance; Braggadochio reluctantly spares his life on condition that he will become his faithful squire. Trompart, an even greater coward than his vanquisher, pledges his fealty and everlasting devotion by kissing

the boaster's steward. Thus Braggadochio adds to his knightly station now he has a squire.

This scene has the double function of introducing Braggadochio directly and of uniting him with Trompart. Spenser reveals Braggadochio's essential baseness in his characterization of the theft of Guyon's horse. He is "a losell wandring by the way," unconcerned about "honour" but greatly satisfied by "his flowing tongue, and trouble spright in his possession with "vlowy vaine."

Spenser amplifies this introductory description by means of appropriate figures. Braggadochio approaches Trompart

> . . . ausaunting in great bravery,
> As Peacocke, that his painted plumes doth prancke,
> Whe[n] spies his coursers in the trembling flancke,
> And to him threatned his hart-thrilling speare:

The peacock, a traditional symbol of pride and vainglory, is actually a rather foul, awkward, cowardly bird whose chief ability is to gesture and pose for admiration. The second figure conveys Braggadochio's glee at his unexpected success in overcoming Trompart: "Therewt the Scarecrow waxed wondrous prowd." A scarecrow is an imitation man, a deceiver disguised in cast off clothes and stuffed with straw whose only existence is appearance and whose purpose is to incite fear in pests and rodents -- exactly what Braggadochio so comically succeeds in doing here, and later in his scenes with

Archimago and Malbecco.

The most important dramatic function of this scene is the joining of Braggadochio with his clever squire Trompart. Their relationship has been compared to that of Don Quixote and Sancho Panza or to that of Prince Hal and Falstaff. Trompart immediately sees through his master's noble mien:

> For he was wylie witted, and growne old
> In cunning sleights and practick knauery.
> From that day forth he cast for to vphold
> His idle humour with fine flattery,
> And blow the bellowes to his swelling vanity.
> (II.iii.9)

The two remain constant companions. They are, no doubt, intended by Spenser to be the comic parallel of the true knights and their squires. Trompart is often as helpful to Braggadochio as Una is to the Red Cross; he occasionally offers the same kind of sound advice that the Palmer gives Guyon; and he is almost as devoted as Una is to herself. The irony of the parallel is the fact that Trompart, the squire, though not as sincere, is much more clever than his master Braggadochio, the knight. The squire's chief role in their relationship is that of a shrewd agent who sets up victims for Braggadochio to impress with his thundering speeches and violent gestures while they both plot to exploit the unsuspecting victim.

The clever cooperation between the two is demonstrated in the next incident (II.iii.11-19) when Archimago arrives on the scene fresh from his unsuccessful attempt to have Guyon attack the Red Cross Knight. He is plotting new against the two heroes and sees in Braggadochio a mighty warrior who may possibly serve as the agent of his revenge. With characteristic caution, Archimago first approaches Braggadochio and questions him about his master, who carries no sword. Unfortunately for Braggadochio, Guyon did not leave him behind. The squire, lying with imaginative abandon, informs Archimago that his master, having relinquished his sword in a previous battle, has vowed never to wear one until he is avenged. The mere sight alone, he avers, is sufficient for a man of Braggadochio's mettle. Deceived himself, the arch deceiver then falsely accuses Red Cross and Guyon of murdering Mordant and Amavia and implores the aid of the relinquished knight. Frowning impressively and shaking his stolen lance, Braggadochio swears vengeance and asks where the murderers can be found. The practical Archimago knew it would be dangerous for Braggadochio to encounter two such powerful knights without a sword; but Braggadochio angrily insists that he must be losing his sanity if he is going to judge prowess on the basis of such accoutrements as weapons. Actually, the parody of knighthood is the only real

thing about Brangaechio as a knight. Then he elaborates on Prompart's lie by giving a variant and more imaginative version of his oath: because he killed seven men with his sword, he vowed never to use another unless it were the best. Impressed with Brangadochio's vaunting, Trompart promises to get him the best sword ever made, Morbure, and variously flatters him. Seized with fear by Malbecco, exhilarated by Paridell's praise and his power to disguise, Hellenore calls upon Venus for help.

[illegible] with Trompart [illegible] Archimago [illegible] Duessa early encounter with him in the main plot. Ironically, the true knights do not see his villainy easily.

[illegible] Guyon, who has never been properly appreciated, [illegible] himself in this scene as Archimago, the master of deceit, is deceived himself; finally by Trompart, who knew Brangadochio to be a vain coward get proclaimed himself to be an all-conquering knight; and then by Brangadochio, whose [illegible] are completely fixated on his evil vengeance on Red Cross and Guyon, while the only things that ever take his look like a knight be his just [illegible] from Guyon. The final irony is how absolutely nothing comes from all their planning and scheming. Archimago returns to turn up later with Braggadochio's sword (F.V'i.7); but it is [illegible] the sword, or Braggadochio. And Braggadochio, after

his masterful and convincing display of wrath and vow of vengeance, flees from the scene with no intention of ever fulfilling his oath.

[illegible] high [illegible] bragging bombastic and braggart into a coward when in the next scene (II.iii.70-147) we find them trembling at every little noise while they [illegible] the soldiers with feigned courage. The thrilling sound of the [illegible] of creeping mouse [illegible] fall off the tree, and the cowardly [illegible] hush. [illegible] part stand bravely, although they [illegible] each [illegible] when she has murdered.

The resemblances of Bergadochio and Parolles at the beginning of this scene, besides having a comic effect, underline the [illegible] of personal mythology. The two cowards are like little boys telling big lies in the hope, each one of the other's fears. The best way to overcome fear is by confronting and denying it. Tenderness is impossible to this pair of cowards because their [illegible] [illegible] their individual fictions rather than [illegible] and require depend on their alternate existence, so that the admission of fear would be a betrayal of themselves and a critique of the myth of their existence. Therefore, the two threaten and terrify [illegible] of courage while they quake with fear.

Bergadochio's fall from his image is also more than

[illegible] It is symbolic of the insecurity of his assumed knighthood. Again, there is an ironic contrast between Sansgedochie unhorsed by the sudden chrill of a horn and the real knights unhorsed by one another in combat. We may even call it a symbolic foreshadowing of his eventual fall and exposure to wound (i.e., wordly) rather than victim (i.e., combat).

[illegible] "bravely," [illegible] but to be considered brave in pursuance with [illegible] is only as wrong not to flee the sound of a horn.[1] But the cunning Sansgedochie probably realized that his station of squire would protect him, since even the villain knights deemed squires below their dignity and unworthy of combat. By retaining, Sansgedochie can play his role of always great for Sansgedochie.

His reward for bravery is, of course, the sight of Alphecie, whom he pursues to Caddeer.[2] Here we [illegible] Alphecie is [illegible] with [illegible] evil [illegible] in the previous scene. After dealing with a representative of evil, she joins the combat [illegible] on a level of good. [illegible] Alphecie is hunted: Sansgedochie for revenge, Alphecie for [illegible] of the wounded knight; and both are equally unsuccessful in receiving assistance from the pair. In the previous scene there was merely an exchange of lies: each deceiving and being deceived; but here at least some truth intrudes in the

person of Belphoebe.[12]

The literal meaning of Belphoebe's control over the wounded hind derives from her role of huntress, but it acquires symbolic meaning as an anticipation of her relationship with Arthur's squire, Timias, who may be taken to represent the same kind of natural innocence that the hind stands for.[13] And, it should be pointed out, the squire is wounded with love for Belphoebe in the same moment.

After the ornate description of her extraordinary beauty (II.iii.21-31), Belphoebe is about to reveal her identity to Braggadochio when she sees the bushes move where Braggadochio is in hiding. Thinking it to be the hind, she advances ready to shoot when Trompart steps her by explaining that it is his brave master resting in the shade after hard labors. Then Braggadochio, pretending that he has just awaked, comes out of hiding and tells a boasting of his power, until he sees her weapons.

Belphoebe's flushing, and Braggadochio from his cowardly encounter anticipates again his final exposure by Arthegall; and Trompart's coming to his master's aid with a lie is an ironic echo of the assistance which the real knights received from their squires. The comedy of the scene comes through in Spenser's description of Braggadochio's emergence from hiding:

> He staid: with that he crauld out of
> his nest,

Forth creeping on his craftie hands
and thies,
And standing stoutly vp, his loftie crest
Did fiercely shake, and rewze, as comming
late from rest.

As fearefull fowle, that long in
secret caue
For dread of soaring hauke her selfe
hath hid,
Not caring how, her silly life to
saue,
Her gay painted plumes disorderid,
seeing at last her selfe from daunger
rid,
Peepes forth, and soone renewes her
native pride;
She gins her feathers foule disfigured
proudly to prune, and set on euery
side,
So whelmed eff shame, he thinks how erst
she did her hide.
(F.III.3.)

Braggadochio's pretense of having just awakened is the same kind of counterfeit move which he makes later in the Malbecco episode, where to avoid a fight he pretends to be preoccupied with a saddle adjustment. The quieting effect which the sight of her weapons has on him is Spenser's comic hyperbole of his gross cowardice. Again, the image used to describe Braggadochio's crawling out of hiding and the "gay painted plumes" recall and reinforce the previous image of the peacock. However, Spenser ironically suggests a difference: with Trompart, Braggadochio is a peacock; with Belphoebe, he is a barnyard hen.

When Braggadochio briefly lapses into cowardly silence at the sight of her weapons, Belphoebe politely

compliments the boaster and all other worthy knights for their honorable chivalry (37). Reassured of his safety, the coward praises Belphoebe for her beauty, continues to boast of his own virtue, and concludes by asking the maid why she dwells in the forest with beasts instead of at court, where ease and pleasure abound and where her virtue would be appreciated(36-39).

Belphoebe's reply is significant:

> Who so in pompe of proud estate
> (quoth she)
> Does swim, and bathe himselfe in
> courtly bliss,
> Does waste his dayes in darke ob-
> scuritee,
> And in oblivion euer buried is:
> Where ease abounds, yt's eath to
> doe amis;
> But who his limbs with labours, and
> his mind
> Behaues with cares, cannot so easie
> miss.
> Abroad in armes, at home in studious
> kind,
> Who seekes with painfull toile, shall
> honor soonest find.
>
> In woods, in waues, in warres she wonts
> to dwell,
> And will be found with perill and with
> paine;
> Ne can the man, that moulds in idle cell,
> Vnto her happie mansion attaine:
> Before her gate high God did Sweat
> ordaine,
> And wakefull watches euer to abide:
> But easie is the way, and passage
> plaine
> To pleasures pallace; it may soone
> be spide,
> And day and night her dores to all stand
> open wide.
>
> (II.iii.40-41)

These comments of Belphoebe's and Braggadochio's reaction to them form the crux of this scene.[14] Her attempt to instruct Braggadochio about the real meaning of honor serves as an ironic parallel to the education which the Red Cross Knight received from Una and in the House of Holiness, Guyon from the Palmer and in the House of Temperance, and Artegall from Astraea and in Mercilla's Palace. Braggadochio, unfortunately, fails to heed the advice which the true knights were wise enough to follow. His mind is distracted with the same base thoughts about Belphoebe which the Red Cross Knight in his period of moral aridity entertained about Duessa. Thus he forfeits his opportunity for salvation by disregarding Belphoebe's instruction.

Instead, the "foolish man" interrupts the lesson by attempting to embrace Belphoebe, only to have his advances perilously repulsed by the maid's javelin as she moves away (42). Fearing to follow, Braggadochio pouts to his squire that she has insulted the dignity of a true knight (43). Trompart cautions against pursuit because her divinity portends trouble; and Braggadochio, agreeing with this reasoning, rationalizes his apparent cowardice by claiming that he recognized her divinity in the sound of the horn, and that by a special grace given him at birth only hellish fiends or heavenly agents can make his show fear (44-45). His explanation not only

exonerates him from cowardice here where Belphoebe represents a heavenly agent, but it also explains away his cowardice in the previous scene where Archimago represented a hellish fiend.[15] The scene ends with Braggadochio and Trompart fleeing lest something else should come upon them there, while Spenser himself intrudes to point out that the fake knight's poor riding indicates that he is untrained in chivalry (ii.6).[16]

The strongest irony here is the fact that the first lady Braggadochio attempts to seduce represents the goddess of chastity. Belphoebe is, perhaps, the last character in the whole Faerie Queene who would receive his amorous advances.

So ends Braggadochio's first and longest appearance in the poem. His next entrance is in Book III, where by overcoming the Witch's idiot son with boasts he temporarily adds a lady, the fake Florimell, to his incongruous collection of knightly paraphernalia and meets his first serious challenge from Sir Ferraugh (viii.11-19). In this brief scene Spenser ingeniously echoes several previous situations and forecasts a number of succeeding incidents.

Braggadochio's conquest of the idiot, his second knightly conquest, is reminiscent of his earlier victory over Trompart. In both cases the foe is vanquished by boasts and gestures; and both empty victories have the

same kind of hollow rewards: the unreliable services of a coward and a disguised evil spirit for a lady.

The fake Florimell, in addition to supplying Braggadochio's need for a lady in his comic development as a knight, later figures in an important controversial role and is the proximate cause of Braggadochio's eventual disgrace and exposure. The contrast with Belphoebe is emphasized by the fact that she is the first woman whom Braggadochio encounters after his flight from the forest. It should also be noted that the description of fake Florimell (V-C) echoes the elaborate description of Belphoebe in Book II[17] and invites further contrast with the real Florimell.[18] Her manufactured artificial beauty and borrowed clothes make her a fit companion for Braggadochio, and the materials the witch used to construct her -- snow, wax, and mercury symbolize her impermanence and instability -- make her evaporation in Book V consistent with her nature. Furthermore, her being manufactured by the hag and given life by the infusion of a spirit for the purpose of deception calls to mind Archimago's manufactured Una for the purpose of deceiving the Red Cross Knight.[19] Additional echoes of Book I are evident if we notice that Braggadochio acquired his semblance of a lady from the idiot just as the Red Cross Knight acquired Duessa from Sansfoy; and she attempts to play the same coquettish

role with Braggadochio that Duessa did with the Red Cross Knight. Her similarity to Duessa must not be over-emphasized, however, for Spenser insists on the same kind of distinction with false Florimell that he does with his fake knight. She is not an active agent of evil like Duessa and Acrasia. In fact, we even tend to excuse her on the grounds that most of the strife which she causes is among the unworthy knights, and even that she brings about only passively.

This scene provides Braggadochio with another opportunity to demonstrate his cowardice by flight, but before that he proves his craftiness by putting Florimell on Trompart's horse so that if they should be pursued he will be better able to make a hasty exit. His clever bluff of Sir Ferraugh is one of Spenser's best touches of humor:

> With then (said Braggadocchio) needes thou wilt
> Thy dayes abridge, through proofe of puissance,
> Turne we our steedes, that both in equall tilt
> May meet againe, and each take happie chance.
> This said, they both a furlongs mountenance
> Retyrd their steeds, to ronne in euen race:
> But Braggadochio with his bloudie lance
> Once hauing turnd, no more returned his face,
> But left his loue to losse, and fled himself apace.
>
> (III.viii.19)

By marking off the distance before turning to charge, Braggadochio is able to prolong his bluff to the maximum and yet perfectly protect himself from being caught and also from the possibility of embarrassment by ridicule. He is not so successful the next time he enters a dispute over fake Florimell.

His brief success in courting a lady with fine speech is a reminder of his unsuccessful attempt to seduce Belphoebe as well as a parody of the true knights in their chivalrous relations with their ladies. The comic parallel extends to his being separated from his lady just as the Red Cross Knight and Artegall are from theirs. The bird imagery previously associated with Braggadochio is hinted at here where Spenser refers to him as a capon (III.viii.1). Ironically, this occurs in the scene in which he wins his lady. But the keenest stroke in this scene, in which Braggadochio captures a disguiseddevil from an idiot and then flees when challenged to fight for her, is that here he at least does something to gain her before losing her to Sir Ferraugh. Later, at Satyrane's tournament, he does absolutely nothing to merit the fake Florimell, and yet he receives her as the first prize in the tournament which he did not even enter.

Braggadochio's flight from Sir Ferraugh carries him into his next scene with Malbecco (III.x), one of

the most suggestive in the whole subplot centering around the boaster.[20] It begins when Malbecco, disguised as a pilgrim, sees two figures in the distance at the edge of a forest who he mistakenly thinks are Hellenore and Paridell (20-22). Trompart brings him before Braggadochio (23), who greets him with an abusive tirade and demands that he explain his presence there (24). Shaking with fear, Malbecco answers that he is in search of his wife, who has been taken from him by force, and offers to pay well for knightly assistance (25-29). Braggadochio sharply reprimands him for trying to buy the services of a true knight but vows to find her and punish her seducer -- for honor's sake (29-32). Shortly after the three have started their quest for the adultress Hellenore, they meet Paridell, her seducer, and learn that she is in a forest nearby (35-37). As soon as Paridell rides away, Braggadochio, who has been adjusting his saddle during the conversation, pretends that he wants to pursue him; but Malbecco prefers to rescue Hellenore first (38-39). Trompart tricks Malbecco into leaving his money behind for safekeeping, and the three enter the forest (40-42). Soon after, they hear the sound of horns. Immediately, Braggadochio and Trompart flee, taking with them Malbecco's money (43) while he remains to discover that Hellenore is the common property of

the satyres and completely satisfied with her condition (41-51).[21]

This scene serves as a humorous commentary on the main plot in that it represents the same kind of trial or quest within a quest which the true knights had to undertake before they were prepared to overcome a final extraordinary evil. By a complete reversal of values, everything connected with this quest is fraudulent. The wronged husband is really a jealous miser who got what he deserved. His wife, the maiden in distress, is an adultress who willingly left him and does not wish to be rescued. We are already familiar with the credentials of the valiant knight and his faithful squire. But with all this, the deepest irony of the quest is that Braggadochio it is completely successful, because he makes off with the money.

Besides presenting a humorous reversal of the serious quests in the poem, this episode advanced and deepens the action of the subplot. In its general framework it resembles the earlier scene with Archimago, for Malbecco and Archimago represent different aspects of moral evil. After meeting Braggadochio through Trompart and being verbally abused by the boaster, they ask his aid for their unworthy causes. With this, however, the resemblance ends; for though Braggadochio agreed to help them both, the Archimago scene remains dramatically

incomplete -- perhaps because Braggadochio himself was an incomplete knight at that time. He lacked a sword. Now he has a sword which has the impressive name of Sanglamort, and he is able to pursue knightly quests.[22]

Braggadochio replays his usual role in the scene but with the additional poise that comes from experience. He insults Malbecco with a little more arrogance than he did Archimago. His disdainful superiority in rejecting Malbecco's bribe not only echoes Guyon's attitude in his rejection of Mammon's offer (II.vii.9-19,39) but even has a more knightly sound. One of the most effective strokes is Braggadochio's attempt to instruct Malbecco in virtue in the same way that Belphoebe earlier lectured him. His pretended saddle adjustment is another of his humorous excuses to avoid a fight. Spenser calls on the previous bird imagery here, but with a difference that indicates how far Braggadochio has risen in the world, by likening him to a hawk hanging poised above its victim before the strike. The erstwhile ruffled hen, in comparison with the abject Malbecco, is a veritable falcon (III.x.30).

Trompart also gives one of his best performances in this episode: he not only lures Malbecco into meeting Braggadochio but also devises the plan to rob him. The plan reveals very clever thinking on the squire's part. When Malbecco reveals that he is carrying a

great sum of money on his person, the reader knows that the two knaves will not be satisfied until they have it as a reward -- not part of it, but the whole amount. So we wait anxiously for their plan to unfold, knowing that their cowardice and their desire to keep up a chivalric appearance will not permit a direct attack -- even on Malbecco. By the time they reach the forest, Trompart has had enough time to analyze the situation and is ready to spring the trap. Reasoning that Malbecco is both a miser and a coward and that he is not apt to run the risk of losing his wife again to another knight, Trompart suggests that Malbecco remain safely beh'nd while he and Braggadochio go to the rescue of Hellenore. He is prepared for Malbecco's refusal with what seems to be the only other reasonable alternative: to leave the money safely behind. Malbecco agrees and is trapped. Trompart's plan is calculated to take advantage of Malbecco's primary moral deficiencies: cowardice, avarice, and jealousy. By playing off one against the other he forces Malbecco into the dilemma of choosing between his safety, his money, and his wife. This is an enlarged version of the position which Hellenore forced him into earlier when she set fire to his money and ran off with Paridell. Malbecco, ironically, chose one and then another only to lose both wife and money.

When the customary flight comes to end this scene, Braggadochio has raised his station considerably. He has enough composure now to stay on his horse when horns sound. Furthermore, by adding wealth to his ill-gotten collection of chivalric accessories, he finds himself very close to the end of his quest. In fact, it remains only that he be reunited with his lady and that he be esteemed the first knight in court to have his ridiculous ambitions completely fulfilled.

It has been pointed out that the scenes in the subplot not only present comic contrasts with situations in the main plot but are interrelated themselves. The incomplete dramatic pattern of the Archimago scene was developed to its natural conclusion in the Malbecco episode. Similarly, this next episode, in which Braggadochio is reunited with the fake Florimell, serves to prepare the reader for the climax of the subplot. Actually this episode has two scenes with separate settings in different cantos, but the dramatic movement is continuous. Both scenes, however, are built around tournaments in which the fortunes of Braggadochio are reversed. In Satyrane's tournament (IV.v), he rides off with the prize; in Florimell's tournament, (V.iii), he is exposed as a fraud. His lady suffers the same reversal: in the first tournament the fake Florimell wins the beauty contest, and in the second she evaporates in

the presence of the real Florinell. In addition to their preparatory function, these episodes reemphasized many ironies of the previous scenes.

The first of these closely related episodes begins with Braggadochio thundering down on a group of knights and ladies[20] who are on their way to Satyrane's tournament (IV.iv.6). He approaches as though looking for a fight, but Blandamour likes him and assumes a peaceful attitude when Braggadochio rides out to meet the apparent challenge (7). This is the same kind of fakery that had previously worked so successfully against Ecrapart and he likes, but he soon finds that he is seeing more trouble coming here. It is ironic that his bluff is called by the very Florinell he had been so anxious to capture in the last scene.

Once he is courteously invited to join the party, it's not long before the "soldan's elite" involves him in another dispute over the fake Florinell. She is now the traveling companion of Blandamour; and when Braggadochio encounters her, he challenges the Paynim knight to restore her (7-8). Blandamour accepts the cowardly challenge; but by stipulating that the winner gets Florinell and the loser Ate, he gives Braggadochio terms which enable him to wiggle out of another fight (9). Everyone sees through his excuse; and he is only saved from shame, if he had been capable of any, by

Cambell's suggestion that they let the tournament decide Florimell's fate (13-14).

When they arrive at the tournament, the party splits into two groups headed by Blandamour and Ireno respectively, while Braggadochio chooses to go alone so as to be better seen (13-14). This decision to separate himself from both parties underscores his individuality as a moral neutral. Since the two groups are moral opposites, Ireno's group representing the forces of good and Blandamour's the forces of evil, Braggadochio by rejecting both groups is asserting a moral independence which Spenser's ethics will not tolerate. Paradoxically, if part of Braggadochio's heroic success as a character is due to his individuality, his total sectionality causes his failure as a man.

The tournament itself, (vv.17-45), need not detain us.[23] It degenerates into a complete farce when the fake Florimell wins the beauty contest and chooses Braggadochio as the most worthy knight (vv.39-20), even though in this very scene he refuses twice to fight for her honor. Her choice is quite reasonable, however, because she herself is least able to recognize the marks of true knighthood. Evidently, if the fake Florimell is the most beautiful lady, then Braggadochio may well be the most worthy knight. The two make a hasty exit

exit while the rejected suitors plan revenge.[24]

Now that we have followed the adventures of our Knight-knight from his first scene with Scudamour through his scene with Amoret, Belphoebe, the fake Florimell, Malbecco, and in Satyrane's tournament, something should be said about Spenser's method of opening and closing the Braggadochio scenes. It is very simple, except for the final scene, to be considered next, all begin with Braggadochio emerging from his flight to the previous scene or thundering down on a new victim; and all end in flight. There is in this method a balanced cyclical movement which gradually increases the dramatic tension until the reader waits anxiously for the scene in which Braggadochio will not be able to save himself by fleeing.[25] The first indication of Disaster awaiting Braggadochio in his final scene is the departure from the pattern of his entrances: he is not resting from flight or thundering down on anyone. He and the fake Florimell enter unceremoniously with Archigall.

We feel that Spenser has been preparing for this scene ever since he introduced Braggadochio back in Book II, and we wait to learn the eventual fate of the boaster when he deals with the Knight of Justice. Another concern is what will happen when the fake Florimell meets the genuine Florimell. In short, the line of

the comic subplot started in Book II and gradually given form and dimensions through a variety of episodes has finally come to intersect the line of the main plot.

This climactic scene of the subplot begins when Braggadochio with his lady and squire arrive on the third and final day of Marinell's tournament in the august company of Arthegal (V.viii.10). When Artegal discovers that Marinell has just been taken prisoner, he borrows Braggadochio's shield and rides to the rescue. There fleeing him, they together overcome the Knyghts to end the tournament. (ix-10). Artegal returns the borrowed shield, which ironically bears a sun blazed on a gold field. Then when the judges summon the strange knight with the gold shield to be acclaimed as champion for the third day, Braggadochio deceitfully and unmanly steps forth to claim the reward: the praise and gratitude of the rash Florimell (13-14).

At this point, all of Braggadochio's aims are finally achieved. He has the complete knightly equipment which he started to collect at the outset of his career: horse, armor, sword, shield, squire, lady, and money: he has been involved in combats, engaged in minor quests, attended knightly tournaments; and now he is to be honored as the first knight in court, which elevation he had set as his goal. This is his moment of triumph.

his ironic quest is complete.

But intoxicated with his success, Braggadochio overreaches himself when he insults Florimell by saying that "he did it not/ For her, but for his owne deare Ladies sake," and continues to make "further . . . uncomely speeches" which cause Florimell to turn aside (14). For the first time, Braggadochio's attitude ceases to be funny -- an impression Spenser creates with care. Florimell is entirely defenceless and undeserving of his insults. Yet this conduct is not contrived or unnatural for Braggadochio, since he has been behaving the same way to all the men and women he met; but they, with the exception of Belphoebe, who was quite capable of taking care of herself, all endured his insults. The actions of Braggadochio which were humorous in the comic subplot become intolerable in the main plot.

When he has embarrassed Florimell into withdrawing, Braggadochio goes a step further in audacity and attempts to take over the proceedings by presenting his fake Florimell for the admiration of the crowd. All are struck with amazement at her resemblance to the real Florimell (17-19). But his supreme moment of triumph merely proves the prelude to his fall. Artegal steps forth and exposes him as an imposter (20-22), and Braggadochio's mythical world of frauds and stolen glories begins to crumble about him.[24] Florimell is called back

and set beside the fake Florimell, who melts into nothingness, vanished, leaving behind her only Florimell's belt which she had won at Satyrane's tournament (23-27).

The fake Florimell's exposure is sudden, but her punishment is neither painful nor embarrassing; she is not revealed as ugly -- she simply evaporates. Thus Spenser distinguishes between the active and aggressive evil of Duessa, who was stripped and revealed as a foul hag (I.viii), and the phantasy of passive evil which Florimell represents. She is as much of an imposter as Braggadochio himself, but unlike him she is only an illusion. She did little to involve any true knight in serious difficulty, as Duessa did. Her role consists chiefly in making herself available as an occasion for those who were already predisposed. Hence her punishment can amount only to the loss of her assumed identity, because that is all she has. She simply goes back to hell.[27]

Braggadochio, on the other hand, is more than an illusion; consequently, his disgrace is still not complete. Next, Guyon steps forth to reclaim his horse, adding further courtroom atmosphere to the scene[28] by proving to Artegal's satisfaction that Braggadochio had stolen his mount (29-31). Braggadochio, still in character, wants an Artegal's justice and narrowly escapes death because of his insults. Artegal has already drawn

his sword when Guyon, the Knight of Temperance, stops him by saying that it would be dishonorable to kill such a churl (36). Obviously, Braggadochio does not deserve to be killed by a true knight. But if he escapes death at the hands of Artegal, he does not wiggle out of the iron hands of Talus. The enforcer of the irresistible and inevitable consequences of justice carries out the punishment by shaving the knight's beard, reversing his shield and erasing its device, breaking and scattering his weapons and his armor, and giving both Braggadochio and Trompart a sound beating (37-38).[24] In an instant all that he had so painfully acquired is lost. The fake knight is cast out.[25] Spenser ends the adventures of Braggadochio with a final condemnation:

> So ought all Gentlemen, that true knighthood shame,
> And armes dishonour with vile villanie,
> From all braue knights be banisht with defame:
> For all their lewdness blotteth good deserts with blame.
> (V.iii.39)

The movement there of misleading appearance contrasted with reality dominates the scenes in which Braggadochio figures. The whole subplot analyzed here is merely a distorted shadow of the main plot. Furthermore, all the humorous characters who cluster about Braggadochio are like him. They are non-perceivers whose vision of reality is out of focus. What they see is hazy and indistinct. They attempt to cloak the

radicality of their own reality with endless disguises and deceptions. As a result, they never are what they appear to be, and they are not even aware of what anyone else is, because they are not able to see past all mere appearance.

But to say that Braggadochio and his circle are deceived by appearance is not to say that the characters themselves are unreal. Quite the contrary, for there have always been traces of Braggadochio's type in this world that are visible. Part of his appeal probably resides in the fact that there's a little of him in us all. No doubt, he is somewhat exaggerated by Spenser; yet the interpretation offered here makes it difficult to regard him as a simply type of allegorical figure of scoundrel entertaining. His actions are too complexly plausible to permit such a superficial interpretation. In fact, he seems so real an individual that the reader is sorry to see him leave the scene in Book I. But it is even more disappointing that Spenser never finished the Faerie Queene; for surely after a few books in which to show a new beard, Braggadochio would have been back looking for another horse.

FOOTNOTES

[1]Daniel C. Boughner, The Braggart in Renaissance Comedy (Minneapolis, 1954), p. 173. John Leon Lindsay, "Braggadochio: Spenser's Legacy to the Character Writers," [illegible], suggests Braggadochio's relationship with the Theophrastian type of character, "the Aesopic jackdaw," and "the Plautoterentian conventional Roman soldier, the miles gloriosus."

[2]The Works of Edmund Spenser, ed. Greenlaw, Padelford, Osgood, et al. (Baltimore: The Johns Hopkins Press, 1932), Variorum edition, II, [illegible]. Hereafter this will be cited as Variorum.

[3]For an interesting discussion of knights and their quests, see John Arthos, On the Poetry of Spenser and the Form of Romance (London, 1956), pp. 65-91. Charles Howle Millican in Spenser and the Table Round (Cambridge, 1932) deals with Spenser's knowledge and use of the Arthurian legend.

[4]This loss of physical equipment reflects a corresponding moral decay.

[5]Arthur is the symbol of his recovery in Book I and II: "Gentleman in Lock".

[6]Further examples are to be found in Books I and V. When Red Cross nearly accuses Una of adultery, he gradually becomes both physically and morally weaker through his associations with Duessa until he is completely stripped of all his knightly possessions in Orgoglio's prison where he lies waiting for physical death and moral damnation. In Book V, Artegal loses all his possessions and is humiliated by being forced to serve women when he fails to administer strict and impartial justice to Radigund.

[7]Archimago, Duessa, Orgoglio, Cymochles, Pyrochles, and Radigund all play such a part.

[illegible] on the peacock as a symbol of pride, see [illegible]. The Lucretia image is also traditional.

[illegible] W. H. Schofield pointed out the similarity between Don Quixote and Sancho Panza on the one hand and Braggadochio and Trompart on the other; Variorum, II, 208. For the Braggadochio - Falstaff resemblance, see W.B.C. Watkins, Shakespeare and Spenser (Princeton, 1950), pp. 293-294.

[illegible] See Emile Legouis, Edmund Spenser (London, [illegible], p. 39[illegible], on Spenser's use of sound.

[illegible] Harry Berger, Jr., The Allegorical Temper (New Haven, 1957), pp. 1[illegible]-1[illegible]. Berger discusses this scene at some length, but he is more concerned with Belphoebe than with Braggadochio. Edwin Greenlaw, Studies in Spenser's Historical Allegory (Baltimore, [illegible], p. 191, identifies Belphoebe with Elizabeth.

[illegible] Josephine Waters Bennett, The Evolution of "The Faerie Queene," (Chicago, 1942), pp. [illegible]-1. In a brief discussion of this scene, she says it is "Spenser's first attempt at Ariosto-like writing." She also observes, "The passage is commonly interpreted as an allegory of Alencon's courtship of Queene Elizabeth."

[illegible] Alexander C. Judson, The Life of Edmund Spenser (Baltimore, 1945), p. [illegible]. "The Braggadochio-Trompart-Belphoebe episode in The Faerie Queene, if its usual interpretation is correct, indicates how deeply the thought of Alencon's marrying Elizabeth offended Spenser."

[illegible] Belphoebe's comment also illustrates Spenser's ambivalent attitude toward the court. This attitude is shown again and on a more serious level in Calidore's pastoral interlude in Book VI.

[illegible] Falstaff used essentially the same excuse in saying that his flight at Gadshill was due to a special gift which, in spite of his undaunted courage, made him a coward by instinct when it came to striking the heir apparent to the throne of England. (Henry IV, Part 1, [illegible].iv.298-300).

[illegible] R.F.W. Dodge, "Spenser's Imitations from Ariosto," PMLA, XII (1897), 191-192, felt that this scene with others in Book II was one of "a string of unprogressive episodes" which "mar the narrative unity, if they do not absolutely destroy it."

[17] Though not so detailed, the descriptive method is essentially the same. It covers in order: her body, eyes, hair, and kind of vitality.

[18] Both Florimells are involved in a series of escapes and rescues: the real Florimell passes from the idiot to the dragon to the evil fisherman to Proteus and, finally, to Marinell and happiness; the fake Florimell passes from the same idiot to Braggadochio to Sir Terrayne to Blandamour to Braggadochio again and disgrace.

[19] W. C. Chang, Allegory and Courtesy in Spenser (Edinburgh, 1907), p. 111. "The chief enemy of Courtesy is Courtliness. . . . Courtliness is to Courtesy, in short, like the false Florimell of Books III, IV and V is to the true."

[20] Spenser is contrasting Hellenore with Una, whom these same satyrs honored as a goddess. (I.vi.12-19).

[21] By giving Braggadochio a sword with such a high sounding name, Spenser seems to be poking fun at the real knights and their charmed weapons. For example, Arthur's sword is called Morddure; Red Cross has a charmed shield; and Britomart has a charmed spear.

[22] The group consists of Blandamour, Paridell, Duessa, Ate, Fake Florimell, Cambell, Triamond, Canacee, and Cambina.

[23] Bennett, pp. 191-192, finds a source for this tournament scene in Ariosto's Orlando Furioso, Canto. XXVII.

[24] Occasionally, Spenser ties the comic subplot into the main plot by juxtaposing scenes which have the same theme. Here the theme of revenge connects the two plots: Florimell's rejected suitors set off after Braggadochio (v.28), while in the following scene Scudamore seeks Britomart (v. 30ff.). The same device was used before in the Malbecco episode, with the theme of a quest for a woman carried over into the following scene where Britomart and Scudamore are attempting to rescue Amoret from the castle of Busirane (III.xi.20ff.).

[25] The balance and symmetry of the subplot are shown by the following outline of the Braggadochio scenes.

II.i.[illegible] [illegible] stanzas in Book II - 1 canto

III.v.11-19 [illegible] stanzas in Book III - 2 cantos

III.x.20-43

V.v.[illegible] [illegible] stanzas in Book IV - 1 canto

IV.v.28-37

V.iii.[illegible] [illegible] stanzas in Book V - 1 canto

This scene is discussed by Leicester Bradner, Edmund Spenser and "The Faerie Queene" (Chicago, [illegible], pp. 94-95).

A similar situation occurs in Book I when Redcrosse is overwhelmed by Despaire, and he is cast into prison.

This episode would bear comparison with the trial of Duessa in V.ix.

Here is the further irony that Talus stands for action without words; and Envergadecchio, words without action.

The sympathy that Envergadecchio is generated here as [illegible] his ejection.

CHAPTER V

MINOR AND MINOR PROTAGONISTS

Because they are so virtuous, as a group the minor protagonists in the Faerie Queene are perhaps less interesting than the villainous antagonists. And often their virtues are manifested with only slight variation of a single heroic pattern. The beautiful young maidens, who may fine tune as the interesting female protagonists, are entirely concerned with protecting their honor by fleeing their seducers. The men, of course, engage in the more spirited activity of overpowering or else the ladies. But usually they are unsuccessful until the heroes join forces with them. Then the villains are put to flight and the heroes are rewarded. This fight and rescue theme which prevails among the protagonists somewhat influences the pursuit and escape theme which we have already observed in our study of the antagonists. In effect, then, we have images conflicts between minor antagonists and minor protagonists and then resolves them by introducing the heroes. Certainly, not all the protagonists are involved in the same kind of dramatic situation. Their roles are as varied in their dramatic

conception of the role of the antagonists. They range from kings and queens to savages and musicians; they may be insignificant dwarfs or invulnerable iron men. They are lecherous, and priests, and members of the mythical deity. Yet, however different their roles may be, they are all united in attitude. They are all dedicated to living with their lives.

Among the characters the protagonists seem to fall more easily than the antagonists into distinct groups. We found, this may be at least partially due to the fact that there are fewer of them and that they are usually on the defensive. Since the schemers in the Faerie Queene are the antagonists, their intrigues must necessarily take them more often than the protagonists. This is not to say, however, that the protagonists are inconsequential. Certain symbols, such as Arthur's [illegible] Belphoebe, Britomart, and Una, remain of the utmost importance, and although they may not be [illegible] they are [illegible] Even [illegible] relatively insignificant characters will [illegible] several pages of [illegible] [illegible] will [illegible] playing a dramatic character. Of course, not all the groups deserve equal attention in this study. For example, the allegorical characters are no more than a [illegible] than they were as antagonists. [illegible], some of them are as well drawn as

[illegible] -- the [illegible] in the [illegible], these figures [illegible] the virtuous equivalents of the tragedy there which we have already observed with the brother-sister. Each is single-mindedly dedicated to the hero's physical and [illegible] be successful in his quest. Though [illegible] she, they are entirely different individuals. [illegible] quite [illegible]; Guyon's [illegible] [illegible], an inherent conscience; [illegible] [illegible]; [illegible] [illegible] and an invincible force of wisdom, [illegible], which [illegible] surpasses even [illegible] and [illegible] quite, [illegible], [illegible] [illegible] [illegible]

[illegible] agonists. To be sure, they lack some of the subtle touches of real antagonists as malignant and vengeful; and they are less impressive than major characters like Red Cross, Una, and Britomart; but as a group of minor characters their motivation is well established; and they are successfully individualized as human beings.

[illegible] study [illegible] will be to examine [illegible] to see [illegible] in terms of minor antagonists, especially [illegible] characters who are least human [illegible] to those of the least human.

The allegorical personifications are among the most attractive human characters in the poem. For the most part, they are either [illegible] of virtues or members of the mythical host. Clearly in the poem as [illegible] are introduced [illegible] bevy of them in the House of Pollente, and they are usually grouped in [illegible] the masque [illegible]. In [illegible] Mutabilie [illegible] Court of Venus; in [illegible] in the [illegible] of Venus; in [illegible] Malbecco; and in [illegible] Court Medicke. Those assembled at the House of Pollente (I.v) will serve to illustrate the role of [illegible] allegorical as well as any. [illegible] Pyrochles encounters with Cymochles and Despaire, [illegible] the knight of Holiness in the House of Pollente so that he may be properly buried in the special

virtues which constitute true fullness before he meets the demon, the major opponent of his quest. Cholla, the "mistress grave and bare" of the House, has three daughters: Fidelia, Charissa, and Chastity. A host of such subordinates as Humility, Hope, and Reverence, make up the voluntary committee and lead the two guests to Cholla. After Great-Heart has served, the sequence has begun with "Light-Heart and Love" and Love "one of their wives." Fidelia and Charissa are impressed Great-Heart with the importance of Christian's "leaving Love to die". Cholla sends for Patience who with her progeny collaborate Comfort, Penance, Prayer, and Repentance subject him to a spiritual cleansing treatment which parallels in physical terms the process of an alcoholic cure (p.x.?). Prayer and Repentance wash Christian with Charissa's tears, while Comfort assigns Hopeful to continue his training in virtue. Cholla sends him to the "Holy Hospital" there with her "seven servants" (the seven deadly sins?), "to bid them instruct him with great industry." Finally, she takes him to Contemplation, who grants the sight of a vision of the "new Jerusalem," before he is spiritually sound to inn."

Allen's final description of the process of spiritual regeneration in Cholla's House of Holiness is highly commendable; but as a dramatic episode it is much less admirable. The episode lacks action,

tension, and conflict. To be sure, Red Cross suffers during the cleansing process; but only once does he act as a man. After his vision on the Mount of Contemplation he requests to remain there and become a contemplative. But his request is denied, and he is quickly packed off to Una and his temporal responsibilities. On all other occasions during his visit, Red Cross is acted upon. However, all those who look upon him see him obviously allegorical qualities of the man as free of holiness to be dramatically appealing. For example, Fidelia is described as all the scripture of faith. In reality she is older than her sister Speranza (Hope). Faith must be present before Hope is possible. From her "christall face" radiate "rayes bright" which "shine like heavens light." She is dressed in "lilly white"; in her right hand she bears "cup of gold" filled with wine and a coiled serpent; and in the left, "a booke" filled with "holie things." Speranza, on the other hand, is dressed "in blew." Appropriately she is "wel eyed as cheerefull" as befits Hope. And on her arm she carries "a silver anchor." Of course these details are allotted to the sisters with care. Faith is more confident than Hope and consequently is described in terms of light. Aside from the radiance of her face, Faith is dressed in white; Hope is clad in blue. The gold cup, the book, and the anchor also graphically manifest the qualities of each

sister. But the sisters, or for that matter all the members of the family and staff, fail to come to life. They simply do not do enough. Though generally inaccurate Legouis' charge that "The Faerie Queene is essentially a series of gorgeous decorations, of splendid pageants" is not completely invalid when applied to these allegorical figures.

Like these symbols of virtue, the members of the deity are inactive. Their dramatic parts are at all times supporting roles. They are introduced to emphasize the worth of some detail (Vulcan made Florimell's belt), enhance a character's origin (Venus reared Amoret), cure a wounded knight (Typhon cured Marinell), or rescue a captured maid (Neptune ordered Proteus to release Florimell). They educate, cure, rescue, protect, and weep over their charges; but their parts in the various lines of the narrative are slight; and none emerges as a well drawn dramatic figure. Except for Fradubio and Fraelissa the protagonists who appear in the episodes are for the most part more realistically delineated. These two lovers (I.ii.30-44) having been turned into trees after Fradubio had proved false and succumbed to the charms of Duessa, reveal the disasterous effects of associating with Duessa just as later in Book II Mordant and Amavia show the consequences of his dealings with Acrasia. But whereas the latter two died, Fradubio and Fraelissa are destined to grow on through the seasons

until they "be bathed in a living well."[1] Judging from the effects which Oberon and Titania have on their lovers, Fairyland will suffer no shortage of trees and animals. But in the final analysis, the two tree-lovers are so sketchily drawn and the episode is such an obvious prophecy of the fate in store for Red Cross should he continue in the company of Duessa that we need be detained by them no longer.

A second episode of even greater comic consequences than the fate which befell Bottom and Titania is reported to Oberon and Puck in Act IV, Scene i. While the Athenian lovers have rescued Theseus from the clutches of Egeus and Hermia, the young squire still has his eye on Helena. He had recently been in love with and was then betrothed to a lass like Helena, Gloriell, until he was cruelly jilted by Philemon, either out of envy or "of meere ill desire" toward his "peere of base degree." To prove his claim, he tells Oberon, Philemon arranges to have Gloriell "goe seeke some strange new love" and sweet Helena in their secret "appointed place." Then after hiding Theseus in a secret arbor, Philemon disguises himself as the true groom and embraces his lover while Theseus looks on. Before the squire leaves the scene, he tells Gloriell. Then "hoping of the like" he informs Philemon and Helena of the

[illegible] pursues the fleeing Tyrene until Duessa and Occasion intervene [illegible]. Of course, Guyon and the Palmer improve his form by kindness and advice [illegible] to practice temperance; for, Duessa argues him, "All your labors may soone through negligence be mard." (F. .v.23).

Though the Phedon episode is only five stanzas longer than the Medina episode, he squires [illegible] more finely conceived in its plot and characterization. According to Aristotle, each plot should have a beginning, a middle, and an end. The Medina episode begins with a chance meeting of the figures involved, whereas the figures in the Phedon episode have known one another for [illegible]. Aristotle dey exster cience encounter. Also, whereas the [illegible] leads to a dramatic climax [illegible] the middle, the conflict should not be resolved or influenced by a deus ex machina device. The introduction of supernatural elements diminishes [illegible]. Whereas the episodes in Medina [illegible] Guyon and the villain's success in deceiving the hero. Duessa [illegible] into shielding Guyon's enemy Pyrochles from superior opponents by covering her rival with a mist. The knight really has little to choose between. He selects Duessa for "Thou [illegible] faire alone, when none was faire in place" (F. .v.3). Phlegon, however, uses only disguises and his own ingenuity to deceive Phedon. He has no supers-

natural powers to rely upon. And finally the denouement should reveal the natural consequences of the heroic character's earlier decisions and should lead to a conclusion after which nothing may be expected to follow. The Tragedy of Chance: He dies by chance [illegible] [illegible] [illegible]

[illegible], [illegible] and [illegible], are both predisposed to evil; but Iliterna is also plagued by a human failing -- envy. Tyrone is motivated successively by lust, love, and revenge. Tradulio's only motivation seems to be beauty. At least he thinks. Dreamy eyed Angelina because he judges her to be more beautiful, and in terms of action, [illegible], Angelina, the character in the Theodoric episode is more active in the Tradulio episode. In fact, the Theodoric episode is the most emotionally constructed of the five which comprise this novel.

[illegible] previous study of Poe's use of the [illegible] eyes -- Theodoric episode, the third of this group, we [illegible] the [illegible] eyes which [illegible] and the characterization of [illegible]. In the Theodoric episode [illegible] Theodoric and Iliterna, [illegible], [illegible] outside the episode. [illegible] previous episodes had been accomplished [illegible] they were [illegible] one of the characters. In effect, they were [illegible]. But in the case of Tyne-Theodoric [illegible] must be freed from prison and reunited with his family, and the latter must be rescued from the tyrant Conrad and reunited with his daughter, Poesna, before the action is humanically complete. Of course,

Arthur resolves these difficulties with ease; and this episode, unlike the rest, concludes happily.

Gawain's social characterization are clearly appropriate to the fabliau episode; but primarily because of the sheer ease of Arthur's role in contrast to the other episodes. Gawain, instead, continues from the stiff, formal, overdeveloped courtly manner of the romance. While he would not be out of place in a courtly romance, he is clearly out of place in the fabliau. Even more specifically, though this episode has the fabliau's trait of being at least partly acted out before the reader, Gawain's sensitivity diminishes the effectiveness.

Arthur, however, is not to be held entirely responsible for the fabliau's failure; for the three [illegible] roles, only the wife is fully developed. Gawain, instead, hardly appears at all; Arthur's [illegible] is small; and the lover [illegible] is merely a device used to motivate; and finally Gawain fails even to participate in the action, the [illegible] embrace her [illegible]. Even more, Gawain's role in the episode is accepted too much. Aside from real characterization too many circumstances depend upon chance. Since Arthur invariably arrives on the scene in the poem just in time to rescue someone,

the reader is at least partially prepared for his rescue of Flavidia: but when this same squire comes out to resemble Arvas so closely that the two are indistinguishable and when he is prepared to sacrifice his life for Arvas (whom he has never seen before), then the reader begins to look upon the episode in terms of its own inherent value and not as a device for the romantic refinements. However, the episode is not digressive since the episode is quite short, and it appears in Book IV (pp. [illegible]) at which time the plot is beginning to take shape. [illegible] the Flavidia episode.

[illegible] the Flavidia section in the [illegible] episode (I.V.1-[illegible]), he did in the Arvas-Flavidia episode, [illegible] emphasize a moral issue. [illegible] can be seen while they are fighting over the [illegible] of the same chest. When he might [illegible], Flavidia explains that he [illegible] value, which had already been given an ideal by [illegible]; but in the course of time the [illegible] was taken out of his island and deposited in an [illegible] island. When his lady Philtera and Flavidia's island being [illegible] away, the "did ellope sumwhat way" with Arvas and [illegible] a large dowry. The dowry, however, was lost at sea and was later discovered by the [illegible] they which Flavidia had rejected for Philtera.

Braciday rescued Lucy from the sea, and she rewarded him by offering herself and all new-found treasure to him. Artegall must decide to whom the treasure belongs. However, his decision is a rather simple one; for both men have lost and gained something by the sea. Therefore, Artegall rules: "that the sea unto you both, your own should seeme" (V.v.18).

Upon this brief description of the episode reveals that Spenser was much more concerned with providing Artegall with a little practice than he was in developing a dramatic situation. The details governing the circumstances of the situation are so contrived (one island being evil and the source of murder, and a lone mountain dark, the mountain fail to assume individual identity. Braciday and Philtera are such obviously unsympathetic characters that Spenser does not even bother to describe them; and Amoret and Lucy, like all figures, simply represent patient virtue rewarded. So the case, the resolution of the dispute between the two sisters is morally satisfying, and the characters themselves are real people; but the episode still lacks the dramatic confrontation of plot and character which Spenser usually offers elsewhere in the poem.

Radigund and Artegall are the last of the episodic protagonists to appear in the Faerie Queene. After Calidore's meeting with Artegall he comes upon Artegall

weeping over her wounded lover in the forest where the two had met in order to avoid discovery by her father, the disapproval of Aladine. The Knight of courtesy demonstrates his virtue by assisting Princilla in returning the wounded knight to his father Aldus. Then after she attends to Aladine's wounds throughout the night, Gildore leads her to her father and mother for their [illegible]

This [illegible], to indeed one of the [illegible] is resolved in the [illegible]. In fact, [illegible] is, I have [illegible] the [illegible] which made it necessary [illegible] the lovers [illegible]. The tender [illegible] will appear, but when [illegible] Gildore [illegible] with [illegible] problem he will bring [illegible] a happy issue. [illegible] the [illegible] in this episode. Princilla [illegible] just as opposed to Aladine's courtship of his daughter as the road [illegible] the beginning. Gildore simply [illegible] over the lovers from a very [illegible] and preserves the secrecy of their meeting. But the lovers themselves have still to settle their own problem. In this regard, therefore, the Aladine-Princilla episode differs from the four previous episodes. The Tristo and the Ihedon episodes reached happy conclusions. In those, four lovers were either [illegible] or [illegible]. But the solution to the real [illegible]

[illegible] the Hedine-Daeilla episode is restored. [illegible] there was [illegible] to be love-[illegible] in the room. [illegible] he was saying that not even [illegible] heroes could resolve all the difficulties in Fairyland.[7]

[illegible] episode also differs from the previous [illegible] in another way. Whereas the first two (Pyramus and Thisbe and Hero and Leander) are purely romantic and the second two (Dido and Aeneas and Cleopatra and Antony) are, very little of the Hedine-Daeilla episode is romantic. [illegible] the only place [illegible] the episode, the only one has [illegible] is [illegible] by the Fish-man's plans, and [illegible] seems to play [illegible] in the episode. Of course, Daei-lene's [illegible], but [illegible] [illegible] to Hedine [illegible]. Not even [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible], this episode demands little [illegible]; it [illegible] other stories and [illegible] [illegible] [illegible]. Hedine remains a [illegible] [illegible]; Daeilla is a loyal and loving [illegible] [illegible] [illegible] enjoys any planning and [illegible] [illegible]; Esther, Allan, [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] any ideal [illegible] could be; and, finally, [illegible] [illegible] when wholly engrossed in happiness at her return and then disappears from the poem. Yet the o[illegible]s, and there is the promise for [illegible]s, are not to be [illegible] dismissed on the grounds that they are not [illegible] developed; for they are [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible]

[illegible] Caudore [illegible] [illegible] [illegible]

...ion; and ... ...ling with Celia Flint and entertaining a momentary desire to stay there, he thinks of his own ... and decides to return.

Shortly after his return from Aldale, Calidore rescues ... from a tiger and then later from the ... who has invaded the land of the ... and ... princess. ... finds out that ... after ... here, ... returns to his quest ... the ... end.

... this ... sequence ... it is evident ... and ... fall naturally into three ... parts. ... first part, ... Calidore's survival until he ... Aldale, ... period of peace ... with the ... ...

middle of the episode between the contrasting scenes of the mantles in peace and war, is not only the climactic scene of this episode but is also of central importance for an understanding of the entire book. For it is in this scene that Spenser adds the last dimension to the concept of Courtesy which he has been slowly developing throughout [illegible].

[illegible], most giving the central importance of the Salvage scene, have commented on various aspects of it; but perhaps the two most penetrating observations are those of C. S. Lewis and T. C. Chang. However, both are primarily interested in the scene only in so far as it offers evidence to support a theme which they are demonstrating. Lewis successfully defends Spenser against the charge of sexual sensuality and theoretical austerity by showing that the effect of the apparently sensual scenes is achieved by artifice and that they actually represent sterility, frustration, and death; but the beauty of the entire scene is natural and these express fecundity and life. We see this scene in contrast the innocent dancing of the naked Graces with the seductive flirting of "Cissie and Flossie" in the Tower of Bliss:

> "Acrasia's two young women (their names are obviously Cissie and Flossie) are ducking and giggling in a bathing pool for the benefit of a passerby: a man does not need to go

> to fairie land to meet them. The Graces are engaged in doing something worth doing, namely, dancing in a ring 'in order excellent'. They are, at first, much too busy to notice Calidore's arrival, and when they do notice him they vanish. The contrast we have here is almost too simple to be worth mentioning; and it is only marginal to our immediate subject, for the Graces symbolize no sexual experience at all."[9]

Lewis then accounts for their disappearance and Colin Clout's [illegible] there as the fleeting inspiration of art:

> "The meaning of the Graces, in their relation to Colin Clout, is perfectly clear: they are 'inspiration', the fugitive thing that enables a man to write one day and leaves him dry as a stone the next, the mysterious source of beauty."[10]

T. C. Chang, on the other hand, in showing Spenser's conception of Courtesy to be the happy fusion of courtesy and native simplicity, points to this scene as the culmination of Calidore's education in Courtesy.[11]

Both these interpretations are sound and enlightening, they are limited because Lewis and Chang approach the scene thematically. It will be valuable, therefore, to carry their observations a step farther by examining the scene in its dramatic context.

Spenser's choice of detail in establishing the setting for the Acidale scene calls to mind C. S. Lewis' observation about natural and manufactured beauty.

Feidelm is a "place whose pleasures did appear / to
[illegible] all others, in the south which were." All that
"natures skill / D'vised to work delight, was gathered
here." Since nature is entirely responsible for the
beauty of the setting (with not a piece of tapestry,
statuary, painting, or a gilded flower in the neighborhood), the reader is immediately aware that this
holy ground. And the individual [illegible] there is the
evidence of the boundless fecundity and deity-manner-
ism of nature. The woods are

> [illegible] a [illegible] hill, that seemed [illegible]
> north to Diluine,
> On which all trees of heaven orderly
> stood,
> And did all winds as in a forme withstand,
> (V, x,)

Here, among the trees, [illegible] in the Chain of
being, [illegible] the lute; [illegible] while hawks soar about
the top. [illegible] silver streams [illegible] by mood or mad
maidens down the hill. [illegible] people or wild
animals and [illegible] enjoy [illegible] the "Nymphes and Fayries"
who [illegible] the noisier sports and all noisier things.

Certainly the Idyllic details make Feidelm a place
for the gods; and if we look at a few other circum-
stances of this picture one sees, it comes into even
sharper focus. The fact that the scene takes place in
the fay kingdom [illegible] an old practice of using day and
night -- light and [illegible] -- to symbolize good and evil.

[illegible] of evil [illegible] the night and [illegible] explo[illegible]
[illegible] of [illegible], [illegible] shades; like the forces
of good are the [illegible] of joy and are seen in the
[illegible] brightness of sunlight. Then too, it is to be
observed that the scene takes place on a hill which is
[illegible] symbolic evidence for the power of superior
[illegible] associated with the underground [illegible] where the
[illegible] of evil dwell.[1] [illegible] may be said that general-
[illegible]izations [illegible] of exactitude, [illegible] and that
[illegible] [illegible] [illegible] [illegible] [illegible] evil [illegible] the
[illegible], [illegible] the [illegible], [illegible] of attitude.
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] evil characters
[illegible] [illegible] [illegible] [illegible]; [illegible] the hill and
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] virtue,
while [illegible], [illegible] [illegible], really [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of this
[illegible] [illegible] [illegible], they [illegible] [illegible] [illegible] [illegible] [illegible].
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the
scene; and, therefore, the stage setting [illegible] must
claim our first attention for the proper [illegible] [illegible]
[illegible] light on the action.

The cast in this scene is quite large [illegible] with
one hundred naked human girls, three [illegible], and a
[illegible] bull; the most of the characters are more a
part of the background [illegible] of the human [illegible].

[illegible] over his [illegible] himself [illegible] responsibility of his individuality. Let us see then, what the [illegible] this [illegible].

[illegible] thing wrong with this poem is that it [illegible] natural [illegible]; it obviously is [illegible] the [illegible], because [illegible] wants to tell, or believes that there may be [illegible] objectively [illegible] the [illegible]. [illegible] the [illegible] [illegible] in his original [illegible] [illegible], he will [illegible] enough [illegible], [illegible] be [illegible] to the [illegible]. [illegible] understand his [illegible] [illegible], it will be necessary [illegible] "The Lower [illegible]" [illegible] the Faerie Queene.

[illegible] Could Ever Hear Your Voice [illegible] [illegible] be [illegible] with life [illegible] [illegible], of course, [illegible].[11]

[illegible] with the [illegible] of the [illegible] returned to the [illegible] innocence of his [illegible] but not before falling in love with an unattainable [illegible], Rosalind.[12] [illegible] tells his shepherd friends at the end of the poem that though he regrets his loss of Rosalind, he does not regret his love for her.

[illegible] in the Faerie Queene [illegible] is [illegible]

[illegible] ideal. He is in love
[illegible] the beautiful actu-
[illegible] but he is the one to be valued for what
[illegible] that Colin will love still
[illegible] because he is beyond his
[illegible] content himself with [illegible]
[illegible]. This kind of idealistic love is
[illegible] of the Platonic ascent; [illegible]
[illegible] the ratio world and [illegible]
[illegible] love, whereas Colin Clout did not.
[illegible] the external world
[illegible] previous canto ('x, 1'; [illegible]
[illegible].

[illegible], he, that [illegible] Colin Clout
[illegible] Cherie Cheque [illegible]
[illegible]. [illegible]
[illegible] Colin [illegible]
[illegible] Like [illegible] Colin [illegible]
[illegible] love
which, of course, will be satisfied only when he
is united [illegible] eternity. Presently our
hero [illegible], [illegible] of his love because
he lacked the second essential element of Spenser's con-
cept of Courtesy -- courtly behavior.[1] We has his
opportunity to [illegible] when he met Cupid; but he

[illegible] by the [illegible] and [illegible] home.
[illegible], [illegible] is just the reverse of Caldwell:
[illegible] with his mobile simplicity and Caldwell
became the leader with his manly virility.
Unfortunately [illegible], he was [illegible] the night
[illegible].

[illegible], the [illegible], the [illegible] of pro-
[illegible] in Prairie Greene, also [illegible] the pioneer
[illegible] with prevailing [illegible].
[illegible] life [illegible] the [illegible], [illegible],
[illegible], [illegible], and the legend: [illegible]
[illegible] always [illegible] [illegible] [illegible].
[illegible] the legend, they [illegible]
[illegible] [illegible] [illegible]. [illegible]
[illegible] [illegible], [illegible], and love
[illegible] [illegible] [illegible] [illegible].
[illegible] [illegible]. [illegible], the
[illegible] [illegible] [illegible] [illegible]
[illegible]: [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible], "[illegible]"
[illegible]. [illegible] [illegible] with which Pellington
eventually [illegible] [illegible] [illegible] journalists. [illegible],
even [illegible] and his followers, who become [illegible]
[illegible], and who are obviously [illegible]
portrayed as [illegible] good savages, fail to meet the
[illegible] of spiritual nobility. Because they think that

[illegible] wide range of dramatic roles we have observed in the previous texts throughout this study of Spenser's minor heroes in the Faerie Queene. For example, we have seen in the previous group that the squires ranged in social [illegible] from [illegible] to noble [illegible] of the knights they attended. The role of the squire in the poem is not quite as extensive as that of the knight; for every knight there is only one squire; of these two, this, the squire of low degree, is more [illegible], or at least [illegible]. All the squires are [illegible] with their knights' heroic [illegible] of their adventures. However, [illegible] all the squires are [illegible] dedicated to the service of the knights, they do not have the same dramatic role. Indeed, each squire [illegible] his individual [illegible] service. [illegible] each squire [illegible] specifically that which is intended [illegible] the special virtue of the [illegible] they symbolize the [illegible] quality what would [illegible] an ideal squire. Of course, saying that the squires all differ does not mean that they lack [illegible]. On the contrary, in one very important respect they are all alike. They all hold the same station, and they are all loyal to the duties

[illegible]

[illegible]

[illegible]

wonders about picking for them. Of course, the knight, not realizing that his friend is a woman, believes that she has played him false and turns his wrath on Blanor, who narrowly escapes death at his hands. But with "Aber wold," he calms the anxious lover; and soon after, when Triamour joins her company, they meet Triturant. With his coming, Blanor's role in the poem is over and for [illegible] Triamour and her lover, and her queen is explicable.

[illegible] Triamour [illegible] the [illegible] knight, [illegible] she is loyal to [illegible]. However, her most loyal [illegible] are those members of his group. While she [illegible], she is loyal to her sisters, [illegible] she loves rather than [illegible] with the sorcerer. [illegible] that she has [illegible] Triamour's name [illegible] that her dedication has been one of long-standing. She is to recall [illegible] Blanor [illegible] her queen were to be [illegible]. Tender [illegible] quite clearly [illegible] with Triturant; for though acting as a squire, she is still an aged nurse who is ready to suffer all the inconveniences while dressing in order to help her [illegible]. Other old problems are here also. Though she may be unable to [illegible], nevertheless she [illegible] when her [illegible] [illegible] fail to quiet

[illegible], even, she tells Le Loup in. The master [illegible] will, of course, know the rule. But with [illegible] typical "Wonderful Clause deliberately withheld [illegible] certain details of the Britomart's "delectable plight" in order to avoid embarrassing her. Though her [illegible] tell [illegible] tries the cunning reader, it clearly reveals Clause's ambivalent [illegible] toward [illegible]. Two of the other squires were [illegible] with such refined [illegible] realism. We did discover partially why [illegible] embellished [illegible] when [illegible] burned a [illegible] with their [illegible] flame clave with [illegible]. Therefore, [illegible] of her realistic portrayal, because of her [illegible] relationship with Britomart, and because of her native [illegible] individual in the [illegible] of the [illegible], [illegible] she has [illegible] in this [illegible].

Of course, there is a [illegible] to this distinction [illegible] which [illegible] to be [illegible]; it [illegible] of [illegible] character of [illegible] realistic [illegible]. [illegible] and [illegible] with Polyphobe be recognized [illegible] though [illegible] of [illegible]. For example, [illegible] in all Christ liberation from Orgoglio [illegible]; and he helps [illegible] of Malengin's attacks. [illegible] with Polyphobe distinguishes [illegible] all the other squires, for none of them enjoyed [illegible] aside from the affair which occupied their

[illegible] Sir [illegible] Squire, Sir [illegible] has a private life. He falls in love with Belthoone. His love for her, therefore, aligns both him and Belphoebe with the sixth and final group of minor intercourses: the lovers.

[illegible] lovers [illegible] of the series: Belthoone [illegible], Timias and Belphoebe, Arme and [illegible], Serena and Calepine, and Pastorella and Coridon. [illegible], [illegible] usually [illegible] the [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible], [illegible] followed by [illegible] [illegible] during which [illegible] [illegible] [illegible] series of [illegible] [illegible] [illegible] reunion, and [illegible]. [illegible], Coridon sees Pastorella when he [illegible] [illegible] [illegible] in the course of his quest; while [illegible] [illegible] [illegible] and learning [illegible] [illegible] [illegible] life, when he has won [illegible], the [illegible] [illegible]; and their [illegible] [illegible] [illegible] [illegible]. However, Calepine [illegible] [illegible] [illegible]

[illegible] and [illegible] celebrate their marriage
with a tournament in Plumpoli. Here, Turlupine's
[illegible] Ariel from the dance, and she
[illegible] to murder (unknowingly, it's as
[illegible] before she is finally reunited with her knight.
[illegible], Turlupine believes himself to be the
[illegible]. And, finally, Calpurne [illegible] from his
[illegible], in turn, by chance, when, after he dons [illegible]
[illegible], he is unable to find his way back to her. How-
ever, the [illegible] is added by the subtle [illegible]
[illegible] with [illegible] by the end of the play [illegible]
[illegible]. She, with [illegible] Calpurne [illegible]
[illegible] through the [illegible] of the mysterious Ariel,
[illegible] [illegible]. [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]

[illegible]

[illegible] in the Faerie Queene [illegible]
[illegible]: he conveys, Arthur could; he [illegible]
and [illegible]: and, finally, he
[illegible]. [illegible]
[illegible]. [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]. Of course, [illegible]
[illegible]; [illegible]
[illegible], in [illegible], [illegible]:
[illegible], [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]. [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible]; [illegible]
[illegible];

[illegible] , [illegible] . [illegible] [illegible] [illegible]

the importance of the given hermeneutic in The Purple Rose. We have found that in all three of the basic aspects of the love in the text. Each hero has a journey; but in every case he is drawn away from it by one or more events that represent either good or evil. With [illegible], it is possible that will eventually become good; with Alistair, the distractions are multiple events that may be eventually evil, temporarily evil, or good until the end, when it is revealed that they may be evil. After a series of near misses and delays, all heroes overcome the evil.

The antagonists in the three texts exhibit much [illegible] in their motivations. Although the evil in each text is embodied in complex characters; the evil in [illegible] is multifaceted; and quantum [illegible] is complex. Victoria and [illegible] are single figures who are evil in an [illegible] and well balanced group. Hence, [illegible]. Thus, the importance of the role which hermeneutic code figures is enhanced because they cause most of the actions possible for the heroes.

In regard to the given characters, most of Cairo's characteristics in the case that each Chris is given characteristics that are seen as apart. Antidotes since Figure is [illegible] dualistically functional than Cairo's because they are more individual with personal insight,

[illegible] Their [illegible] existence [illegible] entirely dependent upon their relationship [illegible] the major characters. Several [illegible] [illegible] [illegible]

[illegible] have in mind here, especially, the cave of Acrasia in Book One, the Cave of Mammon in Book Two, Busirane's cave under the sea and Malbecco's cave in Book Three, the cave of the lovers who imprisoned Amoret in Book Four, the cave of Guile in Book Five and the cave of the brigands in Book Six. Merlin's cave in Book Three may be an exception; but I think that the effect of the whole scene about his cave is one of magic power and mysterious secrecy. Though he aided Britomart, he himself was deceived in love and his relation to love is hopelessly muddled.

[illegible] the Faerie Queene, old Helpless represents [illegible] worldly wisdom and Colin stands for [illegible] Both offer instruction to children in their "mentorship."

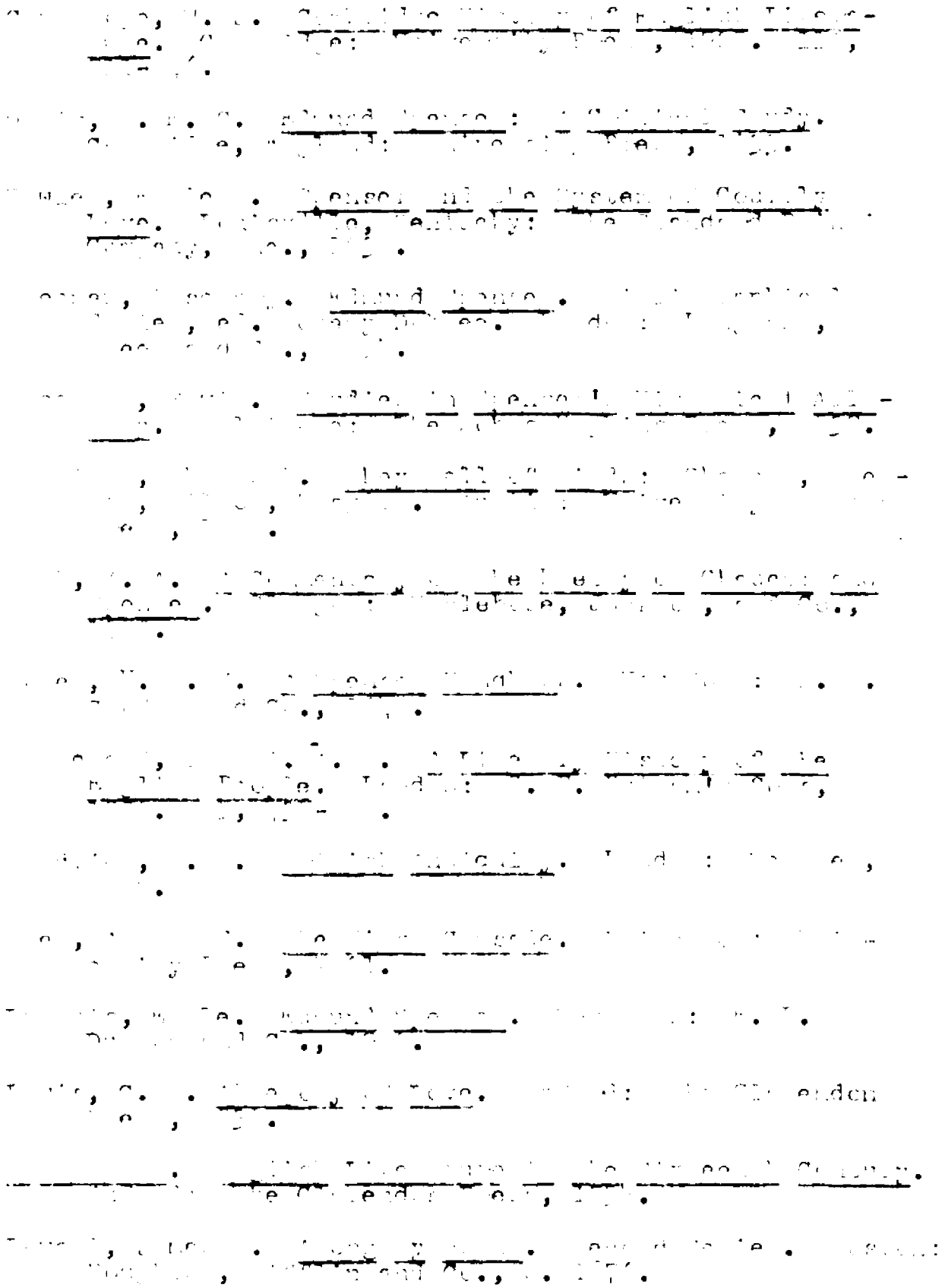
[illegible] have seen, Spenser has identified Rosalind as Elizabeth Boyle; and Charles E. Mounts, "Spenser's Rosalinde in Colin Clouts Come Home Againe," PMLA, LXVII (1952), 1. 1-. speculates that Rosalind is Elizabeth Boyle; and Charles E. Mounts, "Spenser's Rosalinde in Colin Clouts Come Home Againe," PMLA, New Series, [illegible] July, [illegible], pp. 703-[illegible], suggests that she is both Elizabeth Boyle and Rachatyas Chylde. In accounting for the She beareder Collender she is named Caelond and, most probably, she is the country lass in the scene on Mount Acidale; but since she is not named, we are excused from the controversy over her identity. For even if it were known, it would be a little [illegible] the purposes of this study.

[illegible] the [illegible] of the maiden is evident [illegible] to defend themselves against the [illegible].

[illegible] emphasis on this study Wilson in The Middle Ages: A Study in Age, Sentiment, and Demonology (Cambridge, Mass.: Harvard University Press, 19[illegible]) claims that Satyrane and the noble savage of Book VI belong to the tradition of the wild man. In his words: "Medieval literature and art are shot through with the mythology of the wild man: we find him in the alliterative verse of French Arthurian romance, in the relics of [illegible] pictorial origin, and in the writings of Geoffrey and Gerald" (p. 5).

[illegible] Hoyer focuses in his article, "Primitivism in the Faerie Queene," JEGP, XLIV (1945), [illegible], deals with both chronological and cultural [illegible] relation to Spenser's intellectual

[illegible] . . . [illegible] . . . [illegible] . . . [



[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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[illegible]. "[illegible] in Comedy," [illegible] [illegible], [illegible].

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[illegible], [illegible] C. "The [illegible] [illegible] of the Theatre Guild, [illegible]," [illegible] [illegible], XXV[illegible], [illegible].

[illegible], [illegible] B. "[illegible] [illegible] [illegible] [illegible]," [illegible], [illegible], [illegible].

[illegible], [illegible] E. "[illegible] [illegible] [illegible] [illegible]," [illegible], [illegible], [illegible].

[illegible], [illegible] E. "[illegible] [illegible] [illegible] [illegible]," [illegible], [illegible], [illegible].

[illegible], [illegible]. [illegible], [illegible], [illegible].

[illegible], [illegible] E. "[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]," [illegible] [illegible], X[illegible], [illegible].

[illegible], [illegible] M. "[illegible] [illegible] [illegible]," [illegible] [illegible], [illegible].

[illegible], John [illegible]. "[illegible] [illegible] [illegible] [illegible] Classes - [illegible]," [illegible] [illegible] [illegible], [illegible], [illegible].

[illegible], [illegible] T. "[illegible] [illegible] [illegible] [illegible] Classes [illegible]," [illegible] [illegible] [illegible], [illegible], [illegible].

VITA

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EXAMINATION AND THESIS REPORT

Candidate: James Vincent Holleran

Major Field: English

Title of Thesis: Minor Characters in Spenser's Faerie Queene

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

June 28, 1961